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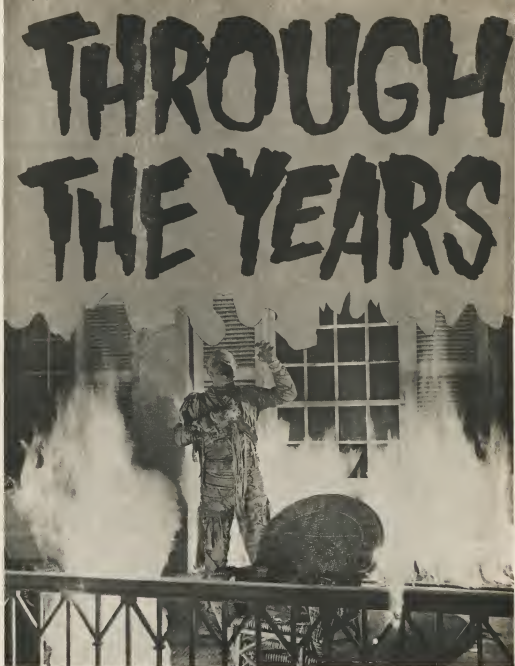
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"Which hand has the M&M's!" asks Boris Karloff in "The Mummy" (1932).



This is what happens to mummies who smoke in bed. "The Mummy's Tomb" (1942)

By Ron Weiss

The setting: A motion picture producer's office in Hollywood in the 1930's. A young man is trying to sell an idea for a new monster character to the producer:

Young Man: I have a new idea for a monster film, J.R.!

Producer: What is it?

Y.M.: It's a film about a mummy . . . an Egyptian mummy.

Prod.: A mummy? What does a mummy do?

Y.M.: What do you mean, J.R.?

Prod.: Well, does he bite people on the neck?

Y.M.: No.

Prod.: Can he climb skyscrapers?

Y.M.: I don't think so.

Prod.: Does he change into a hairy beast when the moon is full?

Y.M.: Nothing like that.

Prod.: Well, what does he do?

Y.M.: He stalks the countryside looking for beautiful women.

Prod.: Big deal. So does my brother Murray, but that doesn't mean I wanna make a movie about him.

Fortunately for fans of this long-time monster favorite, this little conversation never really took place. But it does point out that the mummy's popularity and durability are somewhat hard to understand. He lacks that important element known as intelligence. He rarely displays the sensitivity that the Frankenstein monster gained fame for. A lumbering brute without even the slightest suggestion of agility,





Maggie Kimberley should know better than to play
horse with a mummy — "The Mummy's Shroud" (1967).

the mummy, in short, lacks charisma. Yet, this creature has withstood four decades of filmmaking with no end in sight.

Ancient Egyptian history makes no reference whatsoever to mummies walking the Earth, unlike vampires and werewolves who at least show some evidence of historical validity. The mummy was an apparent creation of an idea man at Universal Pictures who saw it as a good vehicle for Boris Karloff following "Frankenstein."

The mummy's lack of speed and mobility, and the absence on his part of any supernatural powers (apart from the fact that he has returned from the dead which, granted, is a pretty neat trick) narrows his credibility as a dangerous monster. His greatest asset has to be clever editing. The mummy seems to be chasing his prey at a snail's pace while the potential victim is running like a race horse. Yet, invariably, the monster is never far behind and ultimately wins the contest. Film historian William Everson points out that the mummy's victims almost always have to "Edge themselves into corners and, paralyzed with fright, patiently wait for him to lumber up to them and dispatch them with a one-handed stranglehold." On the other hand, you see, the mummy is tremendously strong and sometimes very nearly unstoppable.

The first known film dealing with ancient Egypt and mummies was "Cleopatra," made in 1899 by French filmmaker Georges Melies. Melies' main interest was in trick photography and his "A Trip to the Moon" is considered to be one of the earliest of all science fiction films. In "Cleopatra," a hacked up mummy is set afire by a sinister old man in order to bring a woman back to life.

A living mummy appears in Walter R. Booth's "Haunted Curiosity Shop" (1901). The mummy disintegrates until only a skeleton remains before the eyes of a horrified scholar. Seventeen years later, Emil Jannings (who, in the Twenties, starred in such memorable films as "The Last Laugh" and "The Blue Angel") played the title role in a German horror film entitled "The Eyes of the Mummy."

In 1932, Universal Pictures produced "The Mummy" starring Boris Karloff. The film opens with a subtitle that sets the tone:

"This is the Scroll of Thoth. Herein are set down the magic words by which Isis raised Osiris from the dead. Oh! Amon-Ra oh! god of gods. Death is but the doorway to new life . . .

we live today . . . we shall live again. In many forms shall we return, oh mighty one."

John Balderstone wrote the screenplay which told of the survival of an ancient Egyptian prince who, for stealing the ancient Scroll of Thoth, had been buried alive. Thousands of years later, an archaeological expedition uncovers the sarcophagus in which this "undead" prince has rested. Tragedy cuts the expedition short when one of the archaeologists goes mad after seeing Karloff, as the mummy, walk away from his tomb. Ten years pass before another expedition to the same area is visited by a strange Egyptian named Ardath Bey. Bey offers to lead the group to the lost tomb of an ancient princess. The Egyptian is an unusual looking character. His skin is not unlike dried parchment and he seems to have an extraordinary amount of knowledge and wisdom. In reality, Bey is Im-Ho-Tep, the mummy. Upon discovering the tomb of the princess' mummy, Im-Ho-Tep attempts and fails to restore her to life through an incantation. After many reincarnations through thousands of years, her soul now lives in the body of Helen Grosvenor, a modern British woman living in Egypt. He must find her and kill her, so that they can "live" together forever. The mummy captures Helen but her prayers to the goddess Isis are answered when Im-Ho-Tep is destroyed.

"The Mummy" is an exceptionally good-looking film, the first directorial effort of cameraman Karl Freund. A criticism of the picture leveled at the time was that it wasn't as frightening as its predecessor "Frankenstein." This might indeed be true, but "The Mummy" wasn't intended to be as horrifying as "Frankenstein." The chills brought about by the two films are entirely different. "Frankenstein" is calculated to shock the audience while "The Mummy" tends to surround it with a feeling of great uneasiness.

The scene where Im-Ho-Tep comes back to life is a great example of underplayed direction. All we see is the mummy's hand reaching for a scroll, and then some of his bandages dragging along the ground behind him as he walks into the night.

Karloff, in this his only appearance as the mummy, brought dignity to the role as no actor in subsequent mummy films could. The makeup by Jack Pierce was outstanding. He applied "beauty clay" between layers of cotton to achieve the effect of thousands of years of age. Once fully made up, Karloff

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The mummy just came back from the eye doctor. His vision is 20.

In "The Mummy's Ghost" (1944), Lon Chaney Jr. and John Carradine try to figure out why their leading lady sleeps on tables.

could hardly speak let alone walk. Universal billed their #1 attraction as "Karloff the Uncanny."

Alas, the mummy had already reached his peak, for after the 1932 version all the ones that followed (especially those of the Forties) fell into the same standardized formula of chases and killings. He was usually unable to commit spontaneous violence and had to be brought to life by a human counterpart — often a high priest played by George Zucco or Turhan Bey.

The first sequel came in 1940 and was entitled "The Mummy's Hand." The mysterious Egyptian prince this time has the name Kharis and his great love is the Princess Ananka. When she dies, Kharis steals the sacred tana leaves, the juice of which has the power to bring the dead back to life. Like Im-Ho-Tep, he is caught for stealing and buried alive but, in addition, his tongue is cut out "so the ears of the gods would not be assailed by his unholy curses!" Nevertheless, a potion developed from the tana leaves keeps Kharis alive, and he and the new high priest (played by George Zucco) guard Princess Ananka's tomb against outsiders. When Wallace Ford and Dick Foran, as explorers, invade the area, Zucco gives the mummy enough tana leaves to enable him to walk and to be immune to bullets. It all comes to an end when a boiling vat of tana juice is spilled on the creature, destroying him.

Tom Tyler, a handsome cowboy star of the silent era, played the mummy in this film due, in part, to his resemblance to a young Karloff. He portrayed the crippled mummy with an unfortunate amount of realism — Tyler himself was crippled with arthritis and would soon be dead. Lon Chaney Jr. was next in line for the part.

Chaney's first mummy epic was "The Mummy's Tomb" (1942). Young Lon never liked the role, and for good reason — there were no lines to be spoken, a great deal of makeup required, and no acting ability needed. Jack Pierce designed a mask for Chaney to save makeup time and to make it easier on Chaney's double. With the mask and all the makeup nobody could tell who was underneath it all. In "The Mummy's Tomb," thirty years have supposedly passed since the last expedition, and Kharis somehow lands in

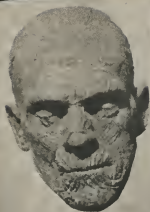


Mapleton, Massachusetts under the direction of high priest Turhan Bey. He plans to use Kharis to abduct Elyse Knox as his new princess. An angry village mob brings the film to a fiery conclusion (thanks to the original "Frankenstein" from which the mob scene was lifted).

Fire or no fire, the mummy returned in 1944 in "The Mummy's Ghost." This time it was John Carradine as the high priest and Chaney again as Kharis. At the Mapleton Museum is none other than the mummy of Princess Ananka. When Kharis pays her a visit, she crumbles into nothingness. It turns out that her soul is situated in the body of a local girl by the name of Amina (Ramsey Ames). Carradine has his mummy kidnap Amina but when the creature decides he wants her all to his own, he kills the high priest and carries the girl off into a swamp where she rapidly ages in his arms into an old hag. The two live happily ever after.

The last in this particular series and Chaney's last appearance as Kharis was in "The Mummy's Curse" (1944). Although released only eight months after "The Mummy's Ghost," the producers want us to believe the action takes place some 25 years later. The swamp has been drained from the previous picture and the mummy is loose again, under the tutelage of Peter Coe as the high priest. Kharis is after Virginia Christine as the reincarnated Princess Ananka. After capturing her, he brings the girl to an abandoned monastery where, like Samson, he knocks over a few pillars and the whole place comes tumbling down. By this time, the mummy had worn out his welcome at Universal. He would have to wait eleven years to make his next appearance.

His lighthearted comeback occurred in "Abbott and Costello Meet The Mummy" (1955). Bud and Lou had already met Frankenstein, The Invisible Man, Boris Karloff, Captain Kidd, Dr. Jekyll and Mr. Hyde, and The Keystone Kops. In this their penultimate film and last for Universal, it was about time they were introduced to our bandaged friend, played by stuntman Eddie Parker. The film contains one of those great "who's on first?"-type of exchanges the comedy team did so well. Bud and Lou are called upon to dig a ditch. Costello shows Abbott a bunch of tools and tells him to take his pick. Abbott takes a shovel and proceeds to dig:



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1932 was a
bad year
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Christopher Lee, in full Egyptian regalia, before being mummified in Hammer's "The Mummy" (1959).



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1959 wasn't such a hot year either for movie poster designs.

"If you let go of my throat, I'll let you have an autographed picture of William Shatner." — "The Mummy's Hand" (1940).

Costello: Wait a minute. I told you to take your pick.

Abbott: That's what I did. The shovel is my pick.

Costello: How can a shovel be a pick?

Finally, Bud has Lou repeat the phrase "the shovel is your pick, and your pick is the shovel and the pick is my pick." "Now you've got it," says Bud. "I don't even know what I'm talking about," cries Lou.

In 1959, Hammer Films of England made a serious attempt to revive the creature with its film "The Mummy," starring Christopher Lee in the title role. The basic story remained the

same: Kharis has his tongue removed and is buried for thousands of years to protect the tomb of Princess Ananka. As in the 1932 version, one of the explorers goes mad at the sight of the mummy walking. Kharis is brought to England by the evil Mehemet who uses his monster to kill all those explorers who desecrated the tomb of the princess. After knocking off a couple of them, he nearly, but not quite, strangles John Banning (Peter Cushing) while displaying his invulnerability to bullets and spears. Kharis captures Banning's wife Isobel (Yvonne Furneaux) who is, of course, Princess Ananka reincarnate. Mehemet in-

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"That's a hot chilly sauce!"
Lon Chaney in "The Mummy's Curse."

structs the mummy to kill Isobel but instead kills Mehemet. The girl is rescued before Kharis drowns in a swamp.

As was the case with Karloff, Lee was to play the mummy this one time only, finding greater rewards with the Dracula character. But Hammer was not through with Kharis, making two more such pictures in the Sixties and one in the Seventies — "The Curse of the Mummy's Tomb" (1964), "The Mummy's Shroud" (1967), and "Blood from the Mummy's Tomb" (1971).

Hammer didn't seem to care who in the world swathed themselves in bandages for the part. In "The Curse of the Mummy's Tomb," it was Dickie Owen, at the time a virtual unknown who later went on to become even more virtually unknown. In this one, an unwise and selfish American showman takes the mummy out of Egypt for a world tour. He soon finds that you can take the mummy out of Egypt but you can't take Egypt out of the mummy, as the creature awakens and goes on a murder rampage. The mummy meets his demise in an underground sewer.

In "The Mummy's Shroud, Kharis (Eddie Powell) is removed from his Egyptian resting place and put in a museum. When he comes to life, the mummy kills those responsible for moving him and would have continued his

murderous ways if not for an archaeologist (Maggie Kimberley) who recites an ancient phrase that reduces the monster to dust.

Hammer's last attempt was based on a novel by Bram Stoker, the author of "Dracula." In "Blood from the Mummy's Tomb," the area in which the mummy of Queen Tera is preserved is broken into by an expedition group led by Professor Fuchs, played by Andrew Keir. The queen's still-bleeding severed hand contains a ruby ring, the source of all her power. The professor brings the mummy and ring back to England only to find that his wife has died giving birth to their daughter. But this is no coincidence — she died at the exact moment that the tomb was broken into. When Fuchs' daughter Margaret turns 21, he presents her with the ancient ruby ring. The ring slowly possesses Margaret with the evil spirit of Tera and she goes on a vengeful path to kill all those explorers involved in the desecration of her tomb.

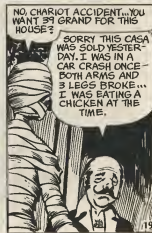
Thanks to late Saturday night horror film shows, the mummy lives on, probably for many years to come. New mummy films are almost certain to be made in the near future. Universal proved in 1932 that it was possible to make a good film of this type. No one has made a more than adequate sequel. The time has come.



Boris Karloff about to sing "My Mummy Done Told Me," in the 1932 classic.



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OR PLAY A GUITAR.

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YOUR TEETH ARE LIKE THE STARS, THEY COME OUT AT NIGHT!



AND YOUR FACE IS SO UGLY YOU COULD STOP A CLOCK WITH FRIGHT! ONE MORE TIME, CHICK! OWEEEE...



(Hi!) SING MELLOWCHOLY BABY!

BOOOO! PEE-YU!!

TOSS HIM A FISH!

HE STINKS ON ICE! HE'S NOWHERE! UGH!

EVEN HIS GUITAR HAS A HOLE IN IT!



GET OUT AND STAY OUT, YOUR SINGING EVEN TURNED THE SOUP SOUR.

OH, WELL...THAT'S SHOW BIZ!



MAY I HAVE YOUR AUTOGRAPH? I'LL TAKE ANYBODY'S!

THIS JUST ISN'T MY DAY...NO LUCK, NO LUCK, NO LUCK, IF IT WAS RAINING SOUP I'D BE STANDING THERE WITH A FORK!!(SIGH)



I GOTTA FIND A HOUSE...NIGHT IS COMING SOON AND I CAN'T STAND SLEEPING OUT IN THE DAMP AIR. IT SOGS MY BAND-AGES!



37 MINUTES AND 45 AND A HALF SECONDS HAVE GONE BY...

MR. FEMPO, YOUR HOUSE LOOKS PRETTY WELL RUN DOWN!

WHAT DO YOU EXPECT FOR \$55,000? - THE ROCKEFELLER ESTATE?

WHAT ARE YOU DRESSED UP FOR...TRICK OR TREAT?



CAN I LOOK AT THE INSIDE?

SURE, BUT CLEAN YOUR FEET!

WE DON'T WANT GERMS IN THE PLACE.



THIS IS THE SUNKEN LIVING ROOM. IT SUNK ABOUT 4 MONTHS AGO.

IT HAS A BEAUTIFUL VIEW OF THE CITY DUMP NEXT DOOR, ON A CLEAR DAY YOU CAN SEE THE OLD CARS RUST!



DOES THE HOUSE HAVE TERMITES?

NO, THE BLACK WIDOW SPIDERS ATE 'EM ALL.

HERE'S OUR KITCHEN. YOU CAN EAT IN IT!

THAT'S IF YOU HAVE A STRONG STOMACH.



WELL, DO YOU WANT TO BUY THE MANSION? IT'S A GOOD BUY!



NO, GOOD BY!

SORE HEAD!

THAT VILLA LOOKED LIKE A HOME
FOR HERMITS. WHAT A DUMP.
-UGH!!

PARDON ME, SIR,
BUT CAN YOU SPARE
600 BUCKS FOR A
CUP OF COFFEE?
I'M A BIG TIPPER...
OR...

...CAN YOU SPARE 800 BUCKS
FOR A CUP OF COFFEE? I
WANT TO DRINK IT IN BRAZIL.
...OR... CAN YOU SPARE 900
BUCKS FOR A CUP OF COFFEE
...TODAY IS MY BIRTHDAY AND
I WANT TO TREAT MY FRIEND
...OR...

HENNY YOUNGMAN,
1953.

LATER... OH, ABOUT 1 HOUR AND
7 SECONDS LATER, I'D SAY...

MAYBE IF I BOUGHT A GOOD
LOOKING SUIT IT WOULD CHANGE
MY LUCK... THEN I COULD FIND
ME A HOUSE.



I'LL DROP IN HERE! I HEAR THEIR SUITS
LAST... MY UNCLE ZIM BOUGHT ONE
AND IT LASTED 2,700 YEARS... HE
WAS BURIED IN IT.

COME IN SIR. ARE
YOU IN THE RIGHT
PLACE?

SALE
210%
OFF

FITS YOU LIKE
A GLOVE!

YEP! A
BOXING
GLOVE.

THIS SUIT COMES WITH
2 PAIRS OF PANTS AND
A BOX OF CHECKERS.

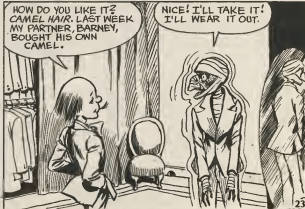
TOO
FLASHY!

WHAT DO YOU HAVE IN A
HERRING BONE?

SOUP
CREAM!
I GOT
SOMETHING
YOU'LL LIKE OVER
HERE!

HOW DO YOU LIKE IT?
CAMEL HAIR. LAST WEEK
MY PARTNER, BARNEY,
BOUGHT HIS OWN
CAMEL.

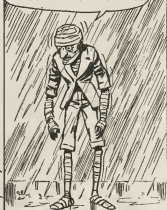
NICE! I'LL TAKE IT!
I'LL WEAR IT OUT.



THIS SUIT MAKES ME LOOK LIKE A MILLION. MILLION DOLLARS, NOT YEARS! WHAT'S THIS?

OH, NUTS!! IT'S STARTING TO RAIN!

HOW ABOUT THAT? THE SUIT... SHRANK... OH, WELL, MAYBE I CAN SELL IT TO TINY TIM!



34 MINUTES AND 5⁷/₈ SECONDS LATER AND THE STORM HAS PASSED...

GOOD! IT STOPPED RAINING... WHAT AM I GOING TO DO WITH THIS SUIT?

HEY, MOM! THAT KOOK IS WEARING MY SUIT.

SSSHHHH! JUNIOR, HE MAY HEAR YOU. HE PROBABLY HAS A HEARING AID.



MADAME, WOULD YOU LIKE THIS SUIT FOR YOUR SON?

SOUNDS LIKE A FAIR TRADE!



NO TRADE. HERE'S THE SUIT-FREE OF CHARGE.

YOU'RE A GOOD MAN - SENILE BUT GOOD.



1 HOUR, 47 MINUTES AND 23¹/₂ SECONDS HAVE WHIZZED BY...

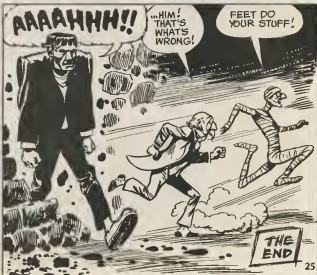
THIS IS THE LAST PLACE ON MY LIST. I WONDER IF I CAN GET THIS HOUSE ON A G.I. MORTGAGE?



GOOD AFTERNOON SIR, I'M HERE TO SEE YOUR CASTLE. IS THERE A G.I. MORTGAGE ON THIS SPOT?

YES, THERE IS, AND YOU LOOK OLD ENOUGH TO BE A VET OF AT LEAST 9 WARS. COME IN.





HOW TO SEE
TRANSYLVANIA
ON ONLY
THREE PINTS
OF BLOOD
A DAY.

by Joe Kierhan

*Travel Editor of
Quasimodo's
Monster Magazine*

The great poet, William Wadsworth Flimp once said, "What is so rare as bird song in July or a Murderless day in Transylvania the other 11 months?" Profound, true, but Flimp never did play with a full deck. He died at the age of 27. He took a long walk on a short pier. He is buried in Transylvania's world famous cemetery, "Happy Howls." Also making their homes there are such chilling celebrities as Dr. Frankenstein and Igor Glocker, his hunchbacked assistant and medical school drop-out. Another star who is planted there is Wilt Wolfman, the guy who turned into a canine cutup whenever there was a full moon or when he did not get his Gravy Train. He is buried near a fire hydrant. A few graves away is that of Melvin Mummy. You all remember Melvin. He's the cat who was re-incarnated after spending about 3,800 years in an Egyptian tomb. You can always spot his grave. It's the one that is covered with bandages.

Yes, tourist, there are many wondrous sights to behold on your visit to mighty Transylvania, the country of a million delights. Some of them are now permitted by the law. Transylvania is located south of Poland, north of France and a little bit west of Czechoslovakia. It is no where near Uruguay. Area: about 1,855 square kilometers. Take a few quicksand swamps here and there. **Population:** 974 (Census of June 30, 1969 — Three of the guys who went out with pencil and paper to do the job never returned. And the other man did return, but in such a state of shock that his notes were hard to read. He had 974 written down so that's what they go by. It could mean dogs, cats or that was the number he was going to play that day. Ethnic composition: European (mainly guys with fangs), 7%, Chinese 2%. Things that were made by mad doctors, 21%. Two headed people, 12%. Italians: One guy named Chico Garologia. He runs a drive-in pizza and kumquat stand. Poles: 3%. Romanians: 1%. The two of them run a gypsy diet and healthfood tearoom. Nuts: Many. French: 7%. There used to be more, but the cops ran them out of town for selling clean post-

cards. Languages: Transylvanian, French, Polish and something that sounds like a cross between Latin and a whimper.

Religion: Roman Cowards.

Monetary System: They will take anything that looks like a buck.

Capital City: Grunt. Population of 642. Some of these folks are still breathing. The others just lay there.

Other Cities: Miami Bone, Hollywolf, Valley Scream, Salt Lake and Swamp City, Pittsblood, Winston-Slayem and Yccccckkkk.

Principal Mountain Ranges: The great Spookies. 2½ miles long.

Highest Point: McGreedy's Peak (72 feet high)

Principal River: Mississikiller (5 blocks)

Principal Swamp: Beamish's Bump (deep, man, deep)

Principal Principal: Mrs. Helen MacMack, P.S. 874.

Joined U.N.: April 7, 1956. Kicked out April 8, 1956.

Head of State: Emperor.

Head of Government: Some turkey named Waldo Globb.

Economy: Agriculture (21%) mainly rice, sweet potatoes, barley, wheat, bubblegum, corn, peas, crabgrass, lima beans, chicken feathers, string beans, beets and peanuts.

Exports: Textile fabrics, fish, raw cork, cooked cork, electrical machinery, motor vehicles, iron, weird people, boats, boots, brooms with or without witches on them.

Imports: Nothing except a few mixed up tourists.

Climate: Damp, but the sun did shine once on May 5, 1875. What a picnic they had on that day.

Flag: Red with a skull and bones and a knife in the background.

Nickname: "The Vampire State."

There you are folks. Now that you know all the important facts about this land of enchantment, romance and terror we know you want to pack your bags and get over there real fast like. How do you get there? TWA doesn't have it on its route, but there

is an airline in Camden, New Jersey that goes that way once a month. It always leaves on Thursday, that's if they have scraped enough money together to buy gas for the open cockpit plane. Their pilot is the immortal, Captain Eddie Flyswatter. Captain Eddie is 98 years old and looks it. He says he will retire next year — that's if he can find a place to call home. Right now he's living in a split-level trench in Smilin' Jack's back yard.

You can also reach Transylvania by boat from New Orleans. The S.S. Leakybottom, a garbage scow departs twice a year. It costs 750 dollars return trip, but then again nobody has made it back. Oh, well, who wants to live forever? This boat sleeps 9; 12 if you don't mind sleeping with a couple of bears and a kangaroo with a bad toothache.

S.S. Leakybottom serves seafood and green-looking meat. It has a band for dancing. The band is three pieces. Drums, piano and bicycle pump. You can play shuffleboard, ping pong, tennis, bingo and pin the tail on the thing with three arms sitting in the corner with one eye. This game is very popular with folks who like to get hit in the mouth by a thing with three arms that sits in the corner with one eye. The S.S. Leakybottom has a built-in pool aboard. **Caution:** don't use it when there are high waves or when you can spot shark fins racing through the yellow and red

colored water.

Some other means of getting to Transylvania are pogo stick, being shot out of a cannon, walking, running, and the ever popular bus. The Slayhound Company has a bus leaving from Poland every Friday at noon. Usually it makes it. Okay, we'll tell it like it is. One out of four ain't bad is it?

Some famous hotels in Transylvania are the Waldorf-Assassin. This charming edifice was built in 1765 by that brilliant architect Hugo Arnold Wacker. Wacker died shortly after seeing his work of art become a reality. He fell off his drawing board and hit his head on a passing turtle. The Waldorf-Assassin has 25 rooms. Most of them have running water and floors. The rates are one dollar and 10 cents daily. We don't know what the weekly rates are because nobody has stayed there a week. The place has three dining rooms. The most famous is the Tombroom. This gourmet's treat has the number one chef of all of Transylvania in charge, Henri Van Shriek. Henri is the man who invented the tossed salad. One day, he was mixing up a bowl of lettuce, tomatoes, and carrots when a black widow spider dropped on his head. Van Shriek tossed that salad half way across the kitchen. Henri is celebrated the world over for his mouth watering Transylvania Uggggghh Stew. For all you food lovers out there, here's his recipe for this delicious dish . . .

TRANSYLVANIA UGGGGHHH STEW

1 pound steak salmon
¼ pound of chopped bat wings
½ pound unchopped bat wings
6 oz. cream, partially whipped with a long
whip
1 level tablespoon of pure lizzard fat in 8
tablespoons of dried shoe polish
3 eggs
3 eggs without shells
3 eggs at least 9 months old
1 beet
2 peas
3 potatoes
4 mushrooms and a partridge in a pear tree
Chopped herbs. (This is the hard part be-
cause the guy has to be named Herb.)

French dressing
Russian dressing
An old red dress
8 small firm ripe midgits
4 oz. chicken fat
5 oz. of chicken feathers
6 oz. of anybody who's chicken
7 shelled lima beans
¼ pint of yak milk
1 large cucumber
1 small cucumber
75 pounds of plucked Iguana

Toss all this stuff in a large army helmet
and cook over a low flame for 53 days.
Serves 6.

I guess the greatest hotel in Transylvania is the fab Hotel Plasma, the home away from home for the stars. The Hotel Plasma has 57,000 rooms. Many with doors. It is the meeting and greeting spot for the literary and theatrical set. I'm sure you have heard of the legendary round table where all the wits come to dine and pull funnies on each other. Such important stars as Alexander Woolgutt, Dorothy Barker, George S. Killmann, Irving Strikes-again, Harpo Huh, Jimmy Bloodbath, and Marc McAlligator, the man who once said, "It never rains, but it pours." He was a very funny guy, that Marc. Who will ever forget that night when Dorothy Barker said to George S. Killmann, "Who was that lady I saw you with last night?" And George shot back, "That was no lady, that was my undertaker!" It's still one of the classic lines of all time. Another time Jimmy Bloodbath remarked to Alexander Woolgutt that he looked like he was sleepy. Woolgutt put down his drink and turned to Bloodbath and said, "Yep!" Talk about great comedy putdowns. But the topper has to be the time Irving Strikesagain came into the room carrying a live duck. He placed the duck on the round table and took out a knife and fork. Miss Barker asked, "Are you going to eat that duck?" Irving, without a pause, said, "No, I'm going to give it a haircut!" Great people, great wits.

The Hotel Plasma charges 2 dollars a day for a room with baths; 1 dollar for rooms with lavapits and 34 cents for rooms with hot and cold running something. Each room comes with a TV set and a can of Raid. It has 7 dining rooms. Some of them have been reopened by the Board of Health. The food is rotten, but expensive. For example the T-bone steak goes for 12 bucks, but you do get two vegetables and a stomach pump with it. In the Ferretroom you can dance to the charming music of Count Meout and his Dukes of Dixieland. This band has played all over Europe and one of these days we're sure they will get it right. Count Meout plays piano and a mean game of "Spit In The Ocean." Benny Badmann is on flute. Harry Shudder is on drums and his brother, Louis, is on tenor zither. The vocals are handled by the beautiful Helen O'Shrugg. Miss O'Shrugg can

hit high C and you if you try to get fresh with her. The comedy numbers are sung by Iggy Zuckermann. Mr. Zuckermann is best remembered for being the composer of that hit song, "How Much Is That Dinosaur In The Window?" Do drop in and hear some great jazz when you are in the Hotel Plasma. Count Meout and his boys play from 9 P.M. till the cops come.

Right across the street from the Hotel Plasma is the brand new Hotel Bizarre. Work on this marvel was started in 1548 and completed last week. Many people claim it is now the ninth wonder of the world. The Hotel Bizarre has 965,932 rooms. Most of them are facing away from the Stinko Glue Factory. Wow!!! When that wind blows, hold onto your nose. Because of this, the rooms cost only 12 cents a day. Slightly higher if you want a bed in it. The Hotel Bizarre is made out of 8 million tons of steel and 7 pounds of silly-putty; 2 million windows — some have glass in them — the others, cobwebs; 850,000 pounds of marble; 653,000 pounds of cement; 2 pounds of half-penny nails; 176,000 nuts and bolts; 851,987 pounds of copper and 3 oz. of fried rice. They say if all the electrical wiring was laid end to end it would reach from Transylvania to downtown Hong Kong, but we find this hard to believe because there are no lights in the Hotel Bizarre — just candles.

The hotel has 6 swimming pools, 7 tennis courts, 5 baseball diamonds, 8 hockey rinks, 2 polo fields and a place where you can play "Kick the Can." It has 6 ballrooms, 87 cocktail lounges, 25 dining rooms, 103 pinball machines, 87,954 slot machines and a guy named "Stanley" who will take book on the horses for you. The genius who thought this whole extravagant place up was the one and only, billionaire, Howard Slews. Mr. Slews made his vast fortune by selling and stealing pencils. He had so much money that he slept in a bank. His moneybelt weighed 65 pounds. He didn't count his money — he just stacked it in neat piles in his 3 room house.

Mr. Slews was rich, but cheap as the late Jack Benny. Slews had only one suit, one shirt, one tie and one sock. The other foot he painted black. He never ate real food. He would just cut out pictures of food from magazines and eat them. Slews did not

have furniture in his 3 room house. He slept on a stack of 5 and 10 dollar bills. Talk about being cheap . . . On Mother's Day he would send his mother an autographed photo of himself. He sent it C.O.D. Slews died in 1954. He fell off his wallet. He is buried in the Third National Bank and Car Wash. On a clear, still night you can hear him counting away to beat the band. His son, Nelson Slews, runs the whole shooting match now. Nelson is 164 years old, but still gets down to the office every day. He travels by slow camel. Nelson made his money in oil, soybeans, shoe strings and painting fake Rembrandts. Nelso married the chic Betty Von Rysedale in 1876. They have three children (one of each). Betty is in love with the handyman and if Nelson ever finds out, there'll be heck to pay. Mrs. Slews is a member of the Daughters Of The Transylvania Revolution, The Society For The Preservation Of The Fang. She is also a charter member of the Batty Bats Marching and Chowder Club. She plays tuba.

Nelson's hobbies are horseback riding, fishing and mugging drunks. He graduated from Transylvania's leading college, William and Mary and Bela. He majored in Shop. He enjoys taking long walks through his money. He is the author of the best seller, "How I Made A Real Killing In The Market." The book sold 1 million copies. Nelson bought most of them. He is now working on a new book that goes by the title, "Money Isn't Everything, But It Will Do Until Something Better Comes Along."

The Hotel Bizarre will add something new in a few months. A 2 mile parachute jump. It should be fun, eh gang? The cost of the jump will be free. The hospital costs will be little to the hotel's guests. So fans, if you plan to stay at the Hotel Bizarre don't forget to pack that old chute and bandages.

No visit to Transylvania would be complete without a stop at Krealman's Caverns (1,432 feet deep). It is 5,765 feet long and is 10 inches high. So if you are skinny, you will have no trouble here. These caves were discovered in 1906 by Floyd V. Krealman. Seems he was out walking his pet roadrunner when his foot got caught in a bear trap. Bending down, Krealman spotted a hole in the ground. After getting his foot out of the trap, Floyd and his pet road-

runner climbed through the hole. 54 days later, tired and hungry, they came out the other end. Admission to the caves is 14 cents on weekdays and 5 cents on weekends. On Boris Karloff's birthday, everyone gets in free. Krealman died in 1964 while he was trying to tie his shoes. He was trying to tie them in a revolving door. He's buried in the caves. You can't miss the grave. It's right near the hotdog and Yogi stand. Mr. Krealman's pet roadrunner is still well and alive and living in Paris where he is studying painting. Mrs. Krealman runs the place now. For 2 pennies she will show you the caves and her tattoos.

Don't forget to visit Hogan's Lake. It is in the town of Mudsville. Hogan's Lake is 54 miles long. The water in it is red. It looks like blood and, funny, it even tastes like blood. The deepest part of the lake is half of a foot. This lake is the home of the world's most amazing fish, the Bluetail Bloop. The Bloop can swim on its back, eat worms, sing and tell crazy jokes. The Bloop reaches a length of 6 feet and some of them have been known to play basketball and pitch horseshoes. The lake belongs to Billy Gene Hogan and he will be glad to take you on a tour. The cost is adults 76 cents, children 85 cents. (Mr. Hogan hates kids.) There are campsites near the lake. You can picnic, play games and fish. But don't stay after dark. When night-time comes, those Bluetail Bloops get mean. They have been known to hit and bite people. One even was arrested for swimming without his scales on.

Just off route 134AZ is the town of Splat-ter. In Splatter the tourist can see fantastic and thrilling Otto Freabush's man-made mountain. The mountain is 23,098 feet above sea level. It is completely made out of rock and ear-wax. It took Mr. Freabush over 79 years to build it. He would have been done early, but he had a bad cold in September of 1943 and had to stay in bed with a hotwater bottle and a warm brick. Asked why he decided to make a mountain, Otto once remarked, "Because I had all this ear-wax and rocks on my hands. For years, I had been saving ear-wax. I guess you could call it my hobby. One morning I looked out my kitchen window and said to myself, 'Otto, you got a real big back yard and you're out of work, why don't you build



a mountain?' So, I did. I sent away for some plans and a few days later I started. I didn't start big. I started small. I took a molehill and turned it into a mountain . . . HeeHee HeeHooHeeha!! That's a joke, son. Get it? Molehill, mountain . . . you reporters have no sense of humor."

Mr. Freabush is no longer with us. He passed away in 1973. He was hit by a bolt of lightning while swimming up stream to spawn. Mr. Freabush's last words were, "What the hey was that?"

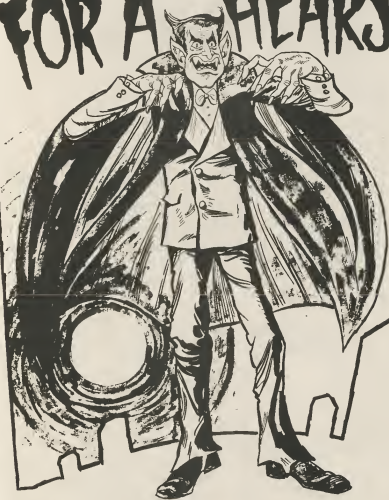
Admission is 43 cents for adults and 3 cents for kids under nine months. There is a picnic grounds near the mountain, but it is not used too often because of the wild Brontosaurus that roam there. These dinosaurs are real mean. Especially in months that have an 'R' in them. It is rumored that the late Mrs. Freabush was killed by one of these biggies. It is said that she would not

"I lost my tux at the Transylvania race track!"

share her bag of french fries with one of these killers and the thing ate off her fingers clear up to her nose. Mrs. Freabush never did that any more. She is buried right next to her beloved husband, Otto. It is hard to find the grave site because of the quicksand and dandelions.

Your next stop should be Hollywolf. Transylvania's motion picture center. Here you can see the world famous studios of such respected movie paragons as Metro, Goldwyn, Nightmare, Paratooth and 20th Century Mongoose. Here such stars as John Pain, Greta Grabem, Milton Boil, John Bury more, Shirley Tremble and many, many more performed. On these stages such motion picture marvels as "How Green Was My Body," "Gone With The

MY KINGDOM FOR A HEARSE!

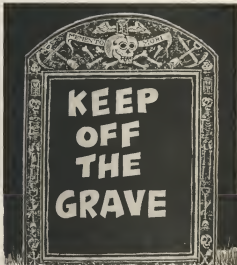


Poster from the Transylvania Theater Guild's
production of "Richard the Fifth . . . of Gin."

Thing," "The Godfather's Hunchback Uncle Hairy Meet Ma and Pa Kettle In Paris," and "The Many Parts Of Doctor Frankenstein" were made. For 78½ cents, the tourist can see stuntmen perform daring tricks of their trade. You can view them falling off horses, jumping through a burning building, tumbling down a long flight of stairs or eating in the local cafeteria. They say the food in that joint is so bad that even the mice eat out. The late, great actor Marlon Braglow once ate a peanut butter and sardine sandwich there and broke out in pink warts. If you are lucky you may even see a motion picture being made. At last report, Metro, Goldwyn, Nightmare was starting work on their new flick, "The Sound Of Mayhem." Tour buses leave every other day to the homes of the movie stars. You can visit the homes of many bigwigs for only 57 cents. Some of the people have returned from these tours in recent months. They have returned, but not with all their marbles. One old lady was heard to sputter as she got off the bus, "Oh, aw... eh... Never again. I thought they were all such nice people up there on the silver screen!!" *Warning:* Before getting on the bus, please leave your name and address at the local police station. Also take along a gun. A gun that shoots silver bullets.

We are sorry to say that if you were in the hopes of getting wonderful Shirley MacSlain's autograph, you are out of luck. Miss MacSlaine broke both her arms last week while she was trying to give a manicure to her pet gorilla, Gus. The gorilla will give you his autograph if you ask him in a nice way.

Here are a few more quick things you should see and do in Transylvania to have a fine time. About 3 miles south of Terratown is the home of Mr. and Mrs. Pablo Jaun Glitzhoff. Their home is made out of glass and dried bones. The doors are made out of old planks from the Frankenstein castle. The cellar is done in early 17th century horror. In their back yard is a quicklime pit and a swing for their two children, Mary and Zonk. You can see this charming house only on Sundays. Admission is a candy bar and 2 gallons of gas. Please don't feed the animals or Mary or Zonk. If



A Transylvania tombstone—the perfect "take-home" gift for tourists... comes complete with coffin and body.

you happen to visit Transylvania between Oct. 6th and Nov. 19th you are in for a treat. That's the time of the annual Bock Beer and Body Stealing Festival. It doesn't cost you a penny. Everything is on the house. But most of the people are under the table. (Hic)

March 23rd is the date for the meeting of the Bela Lugosi Fan Club. The affair is held in a deserted mine shaft on the outskirts of the charming hamlet of Booooo. Free coffee, tea or embalming fluid will be served.

Transylvania's largest spa is located in Gimp Cove. It is honored throughout the world for its mineral waters and hot coal beds. The spa has over 1,000 rooms and 55 dungeons. Many with TV sets. Rates are 36 cents for single people, Siamese twins, 43 cents. Children, 1 lollypop. The oldest nightclub in Transylvania is the "Copamess" — 2 shows nightly, 8 P.M. and 3 A.M. For reservations call Groan 764,9742 and ask for either Alistair or Birdbrain. Dance to the exciting Latin music of Xavier Gottenberg and his 6 happy clods. Bob Hopeless is the M.C.

There you are, dear reader, a few tips on having fun in thfilling Transylvania. Please write us when you do get back home or IF you do get back home.

A LOOK AT THE INVISIBLE MAN

By Lauri Weiss

An old friend of the horror film, *The Invisible Man*, "reappeared" this past September in his own new NBC weekly television series starring David McCallum and Craig Stevens, and disappeared a few months later. This gives us the perfect excuse to examine some of the earlier incarnations of this hard-to-see fellow, as well as taking a peek at the TV Invisible Man.

Although the theme of invisibility was initially used in Georges Melies' "Siva the Invisible" (1904), the first one to be based on H. G. Wells' 1897 novel was Universal's "The Invisible Man" (1933). The film is about Jack Griffin (Claude Rains), a dedi-

cated and ambitious research scientist whose experiments with chemicals soon become a mite dangerous. Having come in contact with an Indian drug called monacaine, the doctor tries it on a dog and is surprised to see the animal suddenly turn white, and then go mad. Not at all deterred by this, Griffin injects the liquid into his own system and, to and behold, it makes him invisible. But the scientist is unable to reverse the procedure — thus, he wraps himself up in bandages and takes to hiding in the English town of Ippington in hopes of developing an antidote. The townspeople, frightened by the seemingly mummified



"I meddled in things that man must leave alone . . . the YWCA locker room!" *The Invisible Man*" (1933).



"What do you mean, 'Avon calling'?", asks Claude Rains in "The Invisible Man."

man, call in the police, provoking Griffin to shock them even more by peeling off all of his outer garments and completely disappearing! " 'E's invisible, that's what's the matter with 'im!" exclaims a cockney villager. It isn't long before the drug affects Griffin's mind by implanting in him: delusions of conquering the world. Says he deranged doctor: "The drug seemed to light up my brain. Suddenly I realized the power I held, the power to rule, to make the world grovel at my feet, to walk into the gold vaults of nations, the chambers of kings, into the holy of holies. Even the moon is frightened of me, frightened to death! The whole world is frightened to death!"

Griffin begins terrorizing the countryside with murders, robberies, and other acts of violence. But it isn't all fun and games for him, as he confides to his assistant, Kemp: "I must always remain in hiding for an hour after meals. The food is visible inside me until it's digested. I can only work on fine, clear days. If I work in the rain the water can be seen on my head and shoulders.

In fog, you can see me like a bubble. In smoky cities, the soot settles on me like a dark outline. You must always be at hand to wipe off my feet, Kemp — even dirt under my fingernails would give me away."

Griffin becomes the object of a desperate police search that forces the invisible man to hide in a barn in the midst of a violent snowstorm. A horrified farmer, having detected the presence of the scientist on his property, reports to the police, "There's breathin' in me barn." The authorities surround the barn and, though they can't see his person, can see his footprints forming in the snow and shoot Griffin dead. As he expires in the cold, white earth, the scientist slowly reappears for the final time, gasping his last words: "I meddled in things that man must leave alone."

Directed by horror immortal James Whale ("Frankenstein," "The Old Dark House," "Bride of Frankenstein"), "The Invisible Man" was originally slated to be played by either Boris Karloff or Bela Lugosi, but both refused the role claiming it was more an exercise in special effects than an actor's vehicle. It finally fell to Claude Rains, who had been languishing since the early 1920's in minor British

films. Though his face was covered in bandages throughout the majority of the film, "The Invisible Man" nevertheless made Rains into a worldwide star. It was the actor's voice that people came away remembering and, thanks to a brilliant screenplay by R. C. Sherriff, Rains utters some of the most memorable lines of dialogue in the entire history of the horror film.

The special effects were worked on for six months by Universal's resident genius John P. Fulton, who used "invisible" wires to give movement to inanimate objects that Griffin was supposedly in contact with. In other cases, a stand-in, dressed completely in black, would be photographed against a black background, making him almost impossible to see. Retouchers would scrupulously examine the negative through microscopes and paint out details of the picture with tiny brushes. (This was a time — long gone, I'm afraid — when producers and directors showered

their horror films with tender, loving care.) Complicated double, triple and quadruple exposures were also employed to a smaller extent. Even with all the cinematic trickery, the film was still Claude Rains' baby, proving once again the star-making power of the horror film.

Seven years later, *The Invisible Man* became Vincent Price's baby, and a new star was born. Having killed off Jack Griffin forever in the original, Universal created his brother Frank. (played by Price) for "The Invisible Man Returns." As it turns out, Frank has been carrying on his late brother's experiments — this time with a drug called duocaine — but with the same effects. The bad guy, though, is Sir Cedric Hardwicke as an evil third brother who has framed Frank for murder. In the end, the heroics of *The Invisible Man* enables the truth to be told and with it total vindication.

Like Rains, Vincent Price is seen on screen for only a couple of minutes, but his

Rains shuns the townspeople by telling them he's The Lone Ranger.





Vincent Price wishes his suit were invisible in "The Invisible Man Returns" (1940).

stylish vocal abilities allow him to make the most of the role. The film had a considerably lower budget than its predecessor and it received a much smaller publicity campaign. Nevertheless, "The Invisible Man Returns" was a big box-office hit, partly due to a superior script by Curt Siodmak (of "Donovan's Brain" fame) and again to outstanding special effects. Some of the ideas merely spoken about in the original were achieved cinematically in the sequel — Griffin is seen outlined by a puff of smoke and shimmering in the rain.

"The Invisible Man Returns" also departs from the original by resorting to a happy ending. Griffin returns to his normal self in a visually arresting transformation scene in which we first see his skeleton, then his muscles and blood vessels, and finally the whole man.

Vincent Price, incidentally, left Universal that year for Twentieth Century-Fox and a long string of straight dramatic parts. He had no idea at the time that his career would prosper only when he returned to the horror genre.

In 1941, Virginia Bruce starred in a minor effort entitled "The Invisible Woman," and the following year Jon Hall picked up where Rains and Price left off in "Invisible Agent." This latter film was again written by Curt Siodmak, but this time in response to the bombing of Pearl Harbor and America's entry into World War II. Frank Griffin offers to help his country by invisibly parachuting into Berlin and putting an end to a plan to invade the United States, masterminded by Sir Cedric Hardwicke. Co-star Peter Lorre plays an evil Japanese spy who makes an all-out attempt to destroy The Invisible Man. When he fails to do so, the high-strung Lorre commits harikari. With someone like The Invisible Man on our side, it's incredible to think it took us three more years to win the war.

"The Invisible Man's Revenge" (1944) dropped the espionage motif for some good old-fashioned horror. The title refers to Griffin's (Jon Hall) attempt to gain back an inheritance taken away from him by the villainous Sir Jasper. Meanwhile, John Carradine has also come up with a formula that induces invisibility — he already has

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an invisible pet Great Dane — and the two transparent gentlemen come into conflict. Griffin terrorizes the community in hopes of getting his money, then drains Caradine's blood into his own body to become visible again. Ultimately, the Great Dane kills him before he can do any more damage.

In "Abbott and Costello Meet The Invisible Man" (1951), Bud and Lou are detective school graduates (Lou had to pay for his diploma) who find themselves involved with a young boxer (Arthur Franz). Bad guy Sheldon Leonard frames Franz for murder, forcing the fighter to take an experimental invisibility drug. The formula, of course, works and Franz implements a plan whereby Costello will appear in the boxing ring but The Invisible Man will secretly throw the punches. This results in Lou winning a championship bout, Leonard being uncovered as a crook, and Franz re-materializing after a transfusion with Costello.

Though "Abbott and Costello Meet The Invisible Man" was played for laughs, the special effects remained top-notch and make the film worth seeing even today.

Aside from a 1957 film entitled "The Invisible Boy" starring young Richard Eyer and his companion Robby the Robot, and an obscure British television series in the late Fifties, the H.G. Wells character has been largely ignored. But NBC and Universal Television have made an attempt to rectify the situation with the weekly TV series.

"The Invisible Man" has been updated for a more contemporary audience. David McCallum stars as Dr. Daniel Westin, a modern-day research scientist employed by a California "think-tank" research firm, who invents a means to make himself invisible. Balking at his employer's decision as to the use of his discovery — his boss wants to turn it over to the military — Westin commits his secret to memory, turns himself invisible and leaves the company after destroying the mechanical apparatus for the process.

Although he has perfected a means to return himself to normal, it fails him. Needing the facilities of the ultra-modern research firm to develop a "cure" for his condition, lest he remain invisible for the

"The Invisible Boy" (1957), played by Richard Eyer, hooks up his huge playmate, Robby the Robot, which he got for 2 billion bubble gum wrappers.



rest of his life, Westin returns to work agreeing to be available for special assignments to which he might lend his unique "talent."

Craig Stevens and Melinda Fee co-star as Westin's boss and wife, respectively.

McCallum, born in Glasgow, Scotland, studied oboe as a child — an early life that was dominated by music and the church. His father was a well-known concert violinist and his grandfather played the organ in the local Presbyterian church. David was five years old when his father was named concert master of the Scottish Orchestra in Glasgow.

He became interested in acting early in life by being exposed to the church nativity plays that were a regular part of Sunday School. "It was years before I got to act," recalls David. "While watching and learning, I did just about every job there was to do in a theater."

After World War II, the McCallum clan moved to London, whereupon David latched on to a job working for BBC Radio

as well as getting further acting experience in small repertory companies. Then, at the ripe old age of seventeen, he gave his first professional performance as part of the Royal Academy of Dramatic Art in London.

From 1951 to 1953, McCallum served a hitch in the British Army as a small-arms expert in Africa and as an officer in the third battalion of the Gold Coast Regiment. But it was back to acting full-time after his discharge, and he signed a contract in 1957 with British film producer J. Arthur Rank, for whom he appeared in several films, including "Billy Budd," "A Night to Remember," and "The Long, The Short, and The Tall."

McCallum aspired to come to America, however he was too preoccupied with his film roles in Europe to make the move. What originally looked like a bad break turned out to be a blessing in disguise. An actors' strike in England put things at a standstill forcing him to at last come to the U.S.A. During his work in the film "Freud" with John Huston in Germany, he made arrangements to obtain an agent in Holly-

wood and soon found roles in such features as "The Great Escape" and "The Greatest Story Ever Told."

Then came the break in McCallum's career that made him an "over night" international success — he signed to play Illya Kuryakin on "The Man from U.N.C.L.E."

"U.N.C.L.E.," which started in 1964, was an exciting espionage show that cashed in on the popularity of James Bond. It had plenty of action, free-wheeling plots, and even wilder counterplots all done with tongue-in-cheek. Some of the wildness was reminiscent of old-time slapstick comedy as well as old-fashioned melodrama. Perhaps the show's highlight was its use of mechanical and scientific gadgetry. These weapons were employed to combat the similarly bizarre equipment of "Thrush" — U.N.C.L.E.'s sinister opponent.

The show's star was intended to be Robert Vaughn, who played agent Napoleon Solo. But McCallum's Kuryakin created such audience interest that he was upped to co-star status after a short while. It is interesting to note that "U.N.C.L.E." 's ratings, its first month or so on the air, were dismal and cancellation seemed imminent. However, someone at NBC decided to reschedule the show at a different time and day. Result: smash hit, which it remained for several years.

McCallum is a New Yorker now, married and the father of a little boy and a little girl.

A misleading publicity still from "The Invisible Man Returns". No such scene is actually in the film.

Craig Stevens, who became widely known for his Peter Gunn portrayal in the popular series some years ago, co-stars as Walter Carlson, Westin's employer on "The Invisible Man."

A pre-dental student at the University of Kansas City in 1940, Stevens was spotted in a campus production and subsequently signed to a long-term contract with Warner Brothers Studios. Since then he has appeared in over sixty films including "Since You Went Away," "God Is My Co-Pilot," "Where the Sidewalk Ends," and "Phone Call from a Stranger."

Stevens made his Broadway debut in 1964, starring in Meredith Willson's "Here's Love." But his greatest fame came as the hard-fisted but tender-hearted private eye, Peter Gunn, in the long-running series of the same name that began in 1958. As a private eye, Gunn was more human than most, often taking a fear-some licking before apprehending the villain. Henry Mancini gave the show a sound all its own with a jazzy musical background that was frequently imitated but never equalled by other detective shows.

It is apparent from the early episodes that the U.S. Government will have Daniel Westin in and out of all sorts of difficulties. In one story, The Invisible Man heads for Las Vegas to determine whether a wealthy, Howard Hughes-type recluse is alive or dead. The Government, afraid that the eccentric is planning a deal with a foreign power that would seriously threaten the nation's economy, uses Westin and his wife to somehow meet with the billionaire and talk him out of it. Westin, of course, finds that his invisibility is a major asset in negotiating a confrontation.

And in another, he is called upon to investigate the theft of some priceless art works from the Capitol Building in Washington, D.C. The Government wants to know who did it and how. The prime suspect is a foreign ambassador, but Westin must use his wits and transparency when his wife, Kate, has her life put in danger.

The Invisible Man has come a long way since Claude Rains uttered the immortal line: "I meddled in things that man must leave alone." McCallum's show was a ratings failure . . . NBC muttered the same thing.



As these pictures of David McCallum show . . .



the new "Invisible Man" relies heavily . . .



on special effects.



EVER SINCE THE YEAR ONE, MAN HAS WONDERED WHAT IT WOULD BE LIKE IF HE COULD MAKE HIMSELF **INVISIBLE!** TO BE ABLE TO WALK INTO MANY FORBIDDEN PLACES AND HELP HIMSELF TO THE GOODIES OF LIFE WITHOUT PAYING. TO OVERHEAR FOLKS TALKING AND NOT SEEN. TO STROLL INTO SUCH STRANGE SPOTS AS THE Y.W.C.A.—HIGH SCHOOL GIRLS' LOCKERS AND TOP-LESS NUDIST CAMPS (oh, you dirty old man!)...JUST RECENTLY ONE MAN HAS ACCOMPLISHED THIS AMAZING FETE...AND NOW, WITHOUT DELAY WE GIVE YOU THIS TERRIFYING STORY...

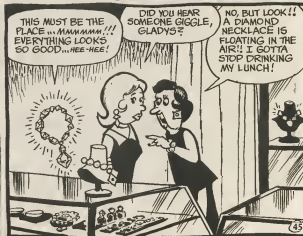
the **INVISIBLE MAN**...OR... WHAT EVER DID HIS WIFE SEE IN HIM?

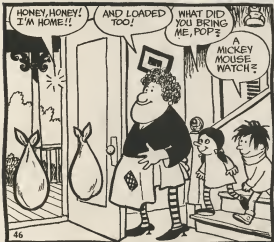
SCRIPT BY JOLLY JOE KIERNAN

READ BY...
(PUT YOUR NAME HERE)

ART BY NORMAL NORMAN MODEL







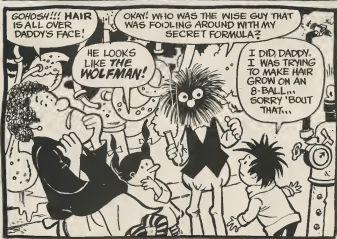
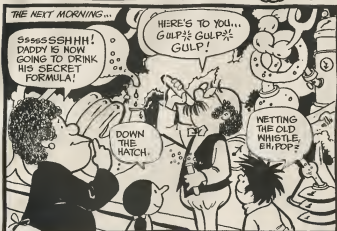
THE NEXT DAY, GARLAND IS NOW VISIBLE...

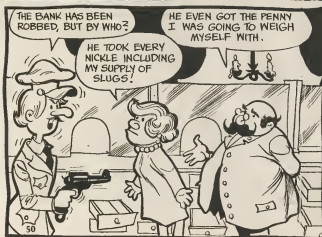
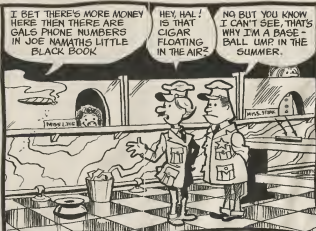


LATER IN THE "CHIC-CHARLES" FURNITURE SHOPPEE...









IT'S SNOWING HARDER...
MAYBE I SHOULD STOP
IN AND BUY AN OVER-
COAT. (COUGH)

COME ON, MEN,
FOLLOW ME. WE
GOTTA CATCH
WHOEVER STOLE
ALL THAT MONEY.

THE LAST TIME
I FOLLOWED
HIM, I ENDED
UP IN A CAR-
WASH IN
HOBOKEN.

THAT'S NOTHING,
HE ONCE GOT
LOST IN A
REVOLVING
DOOR.

HE EVEN
GETS LOST
IN HIS OWN
BACK YARD.

ONLY A FEW MORE
BLOCKS AND I'M
HOME. (COUGH)
GOTTA GET ME
A NEW PAIR OF
MITTENS.
(BRRRRR)

THERE HE IS
MEN! OPEN
FIRE!!

WE HIT HIM!
WE HIT HIM!!

I CLOSED
MY EYES!

OUCH!

HE'S NOT INVISIBLE, NOW!
YOU CAN SEE HIM...
YOU CAN SEE HIM!!

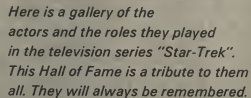
GASP!
HOW DID YOU
FIND ME? BY
MY FOOT PRINTS
IN THE SNOW?

NO, WE JUST FOLLOWED THE BANK
CALENDARS YOU DROPPED ON YOUR
GET AWAY! CRIME DOES NOT PAY!!

KINDA
GETS
YOU!

NOT LIKE
IT USED TO
BE... (SNEEZE)
DO YOU HAVE
A COUGH
DROP?

Compiled
By
Anthony
John
Tallarico





NAME: James T. Kirk
RANK: Captain
SERIAL NUMBER: SC937-0176CEC
ACADEMY ENTERED: Space Academy
FAMILY: Father is dead. Mother and nephew live. Brother Sam and Sam's wife died in planetary disaster. Kirk is not married.
BORN IN: State of Iowa
OTHER NOTES: Kirk was the youngest Academy graduate ever to have been assigned as a Starship Captain. As Captain of the U.S.S. Enterprise he is responsible for the lives and actions of over 400 crew members.

NAME: Mr. Spock
RANK: Second Ranking Officer
SPECIES: Vulcan
FAMILY: Spock is a product of an inter-planetary marriage between his father, a Vulcan and his mother, a native from Earth.
CHARACTERISTICS: Tall, slender, black hair, arched eyebrows, pointed ears.
OTHER NOTES: Mr. Spock's position on board the Enterprise is Library-Computer Station. He can go without water for long periods of time, withstand high temperatures, and can tolerate high levels of pain. He is known for his "Spock Pinch" which is performed on the right side of the neck. The pinch makes the person unconscious.





NAME: Doctor "Bones" McCoy
RANK: Medical Doctor
BORN IN: State of Georgia
FAMILY: Doctor McCoy was married once. Details are unknown, all that is known is that the marriage ended in a divorce. He has a grown married daughter.
OTHER NOTES: Mr. McCoy is great friends with Captain Kirk. He can argue or answer back the Captain in any matter. Doctor McCoy is interested in saving lives be it human or alien.

NAME: Montgomery Scott
RANK: Lieutenant
BORN IN: Country of Scotland
FAMILY: Adventure has been through Scott's family. Relatives bearing the name "Scott" have taken part in both the first and second World Wars. There has also been a Scott on the first large expedition to the moon.
OTHER NOTES: Lieutenant Scott has been in space more than any one else aboard the ship. He is the Engineering Officer on the Enterprise. He is an Engineer by nature as much as by trade. He is most loyal to his Captain.



NAME: Sulu
RANK: Enterprise Weapons Officer
NATIONALITY: Oriental
OTHER NOTES: Sulu is the person who handles the firing of phasers or torpedoes on the Enterprise. He is mostly interested in Space Biology.



NAME: Ensign Chekov
RANK: Navigator
BORN IN: Country of Russia
OTHER NOTES: Ensign frequently took over Mr. Spock's job at the Library-Computer Station. He might work at the Engine room or take over the helm of the Enterprise.



NAME: Officer Uhura
RANK: Communications Officer
BORN IN: Bantu Nation of United Africa
OTHER NOTES: Officer Uhura has been interested in communication since childhood. She was 18 years old when she started in the space service.

NAME: Christine Chapel
RANK: Medical Nurse Lieutenant
OTHER NOTES: Nurse Chapel is Doctor McCoy's assistant. She is well educated and has a doctorate in Bio-Research.



At press time, for this issue of Quasimodo's Monster Magazine, the news is that the Gene Roddenberry/Paramount feature film "Star Trek" is 90% set. News has also come our way that instead of a few "Star Trek" television specials to look forward to — because

of the tremendous success of the new syndicated science-fiction series "Space-1999" — we will be seeing a brand new series of *Star-Trek adventures*.

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How to make others secretly DO YOUR BIDDING in the astonishing power of AUTOMATIC MIND-COMMAND!

Here's how to get started in just 3 minutes...

Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start... stop... change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his face changes when you let loose your "Automatic Mind-Command." He counters, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not who you are!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn... used it... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself for she had just turned on the "Automatic Mind-Command..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money, but Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless less men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

your neighbors won't say... your boss keeps quiet about... ALL BROUGHT INTO THE OPEN JUST FOR YOU! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be waking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... And automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

A STRANGER HANDS HIM \$500—Harry O., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all... things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest of us who do not use the penalty for suffering, wishing, hoping, dreaming... Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Get the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME... for money, love, healing, protection, and much more!

Imagine the thrill—a lifetime of "scrumping" and "penny-pinching"—to see a tidal wave of riches roll into your life from every direction—pay raises, bonuses, gifts, legacies... a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "tune in" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice



contacting her by letter or phone. From far away... he began using "Automatic Mind-Command" to that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—the hug and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll never prove that there is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again. Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command!" To discover its amazing power let it put you on the road to a NEW LIFE... filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world... and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

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Gentlemen: Please rush me a copy of THE MIRACLE OF PSYCHO-COMMAND POWER by Scott Reed! I understand the book is mine for only \$7.98. I may examine it a full 30 days at my own risk or money back.

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STARS, PLANETS... SPACE HAS ALWAYS FASCINATED MERE MAN. IS THERE LIFE ON MERCURY? IS JUPITER LIVEABLE? DID THE CON REALLY JUMP OVER THE MOON? A FEW QUESTIONS THAT HAVE BOTHERED HUMANS FROM THE YEAR 1-OR WAS IT 11? WHAT ABOUT VENUS? WHAT ABOUT APOLLO? WHAT ABOUT FLASH GORDON? (DID HE REALLY WEAR SUPPORT STOCKINGS?)... COME ON GANG, WE'RE GOING TO BLAST-OFF FOR A SUN DRENCHED SUNNY, SMILE SPACE SAGA CALLED...

STAR WRECKED

VS:

SPACED-OUT 1999½

SCRIPT BY FLASH KIERNAN
ART BY BUCK TALLARICO

DR. SPOOK!!
LOOK!!
WHAT THE
HECK IS
THAT
OVER THERE
? ? ?

IS IT A BIRD?
IS IT A PLANE?
NO, IT'S...
SPACED-OUT 1999½'S
SUPERSHIP, 'MOON-
FACE ALFALFA'!
A REAL BEAUTY, EH
CAPTAIN JERK ?

YES, IT IS!
MUST HAVE
COST 'EM
A MESS OF
TRADING
STAMPS!

I WONDER
HOW MANY
MILES THEY
GET TO THE
GALLON?

I WOULDN'T
WANT ONE
LIKE THAT-
WHERE
WOULD YOU
PARK IT ?

SOME
SHIP!!
IT'S
GOT
TRAINING
WHEELS!

THAT THING
LOOKS LIKE
BUCK ROGERS'
OLD HOT ROD

IT'S
SO OLD
IT MUST
BE PAID
FOR!

WHAT DOES
IT RUN ON-
SERUTAN?

I'VE SEEN
BETTER SPACE
SHIPS IN HAPPY
HARRY'S USED
SPACE SHIP
LOT!

IT LOOKS
LIKE A
DETROIT
RE-JE-CT!

WHO'S THE GUY WITH
THE DISH-PAN EARS?
HE LOOKS LIKE HIS
MOTHER WAS FRIGHTEN-
ED BY AN ELEPHANT!

INSIDE THE ENTER-PRIZE

CAPTAIN JERK, SIR, WHY DON'T YOU ASK FOR PERMISSION THAT WE MAY GO ABOARD THEIR SPACE SHIP.

THAT'S A GOOD IDEA, DR. SPOOK. RADIOMAN FENTON, TRY TO CONTACT THEM.

OKAY, CAPTAIN JERK - THE RADIO OUGHT TO WORK. I'LL GIVE IT A QUICK KICK - THAT'S OLD AMERICAN KNOW HOW!

HE ONCE GOT PITTSBURG!

HE'S A REAL HAM - SEE HIS PIG FEET!



INSIDE THE MOONFACE ALFALFA

HELO! HELO! THIS IS SPACESHIP ENTER-PRIZE CALLING SPACESHIP MOON FACE ALFALFA... MAYBE IF I PUT IN ANOTHER DIME... HELLO FOLKS, HI, YA!

SHALL I ANSWER THEM, COMMANDER JUAN? THEY SOUND FRIENDLY!

GO AHEAD SPARKS - ANSWER THEM BUT DON'T TALK OVER 3 MINUTES. I'M TRYING TO CUT DOWN ON THE PHONE BILLS.

LATER, JUAN CAN I CALL EARTH. I HEAR THERE'S A GREAT SALE ON HATS.

YOU LOOK FAB, ELLEN. LET'S YOU AND I GO PARK ON THE DARK SIDE OF THE MOON.



THIS IS MOON FACE ALFALFA...MY COMMANDER WILL NOW TALK TO YOU.

HI-GANG! A FUNNY THING HAPPENED TO ME ON THE WAY TO MARS... I GOT LOST... THESE ARE THE JOKES FOLKS.

GOTCHA, MOON FACE ALFALFA. THIS IS CAPTAIN JERK. WE WOULD LIKE TO DROP OVER AND SEE YOU ALL... ROGER AND...ROGER AND...OH, YEH, ROGER AND OUT!

SURE, COME ON OVER. BUT I HOPE YOU WON'T MIND HOW THE PLACE LOOKS...IT'S A MESS. THE MAID DIDN'T COME IN LAST TUESDAY...



7 MINUTES AND 15 SECONDS LATER-SOME OF THE CREW OF THE ENTER-PRIZE ARE ABOARD THE SWANK STYLED MOON FACE ALFALFA...

GOLLY-O! THIS PLACE LOOKS LIKE HOWARD HUGHES' BEACH CABANA!

WHO DESIGNED IT-KING MIDAS?

GLAD TO MEET YOU COMMANDER JUAN! MY NAME IS CAPTAIN JERK OF THE BOSTON JERKS.

CHARMED TO MEET YOU. CARE FOR SOME TEA AND DRIED SOYBEANS?

NO THANKS, SIR... IF I MAY ASK, HOW MUCH DID THE MOON FACE ALFALFA COST?

165 MILLION DOLLARS, BUT WE GOT IT FOR 3,000 DOLLARS CASH.



WHERE HAVE YOU BEEN COMMANDER?

YOU NAME IT, WE'VE BEEN THERE-URANUS, MARS, FLINT, MICHIGAN, EVERYWHERE.

IS THAT THE WATER FOUNTAIN?

NO, HIC! THE BOOZE FOUNTAIN!



HOW MANY ROOMS DOES THIS SHIP HAVE, ELLEN?

79 IF YOU COUNT THE SWIMMING POOL AND THE POLO FIELD.



I'M GLAD YOU LIKE MY UNIFORM, ELLEN. I GOT IT IN PARIS. YOURS IS SWEET TOO

MINE'S IMPORTED FROM SATURN!

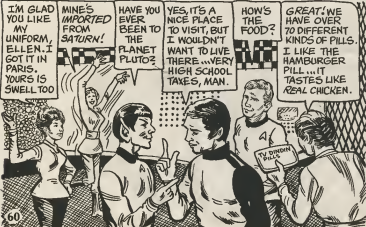
HAVE YOU EVER BEEN TO THE PLANET PLUTO?

YES, IT'S A NICE PLACE TO VISIT, BUT I WOULDN'T WANT TO LIVE THERE...VERY HIGH SCHOOL TAXES, MAN.

HOW'S THE FOOD?

GREAT! WE HAVE OVER 70 DIFFERENT KINDS OF PILLS. I LIKE THE HAMBURGER PILL...IT TASTES LIKE REAL CHICKEN.

YOUR SHIP, THE ENTER PRIZE, LOOKS LIKE IT'S SEEN BETTER DAYS...
HEE-HEE-HEE.



IT'S OLD, BUT
IT GETS ME
THERE AND
BACK.

IT LOOKS
LIKE
SOMETHING
RIP VAN
WINKLE USED.
NO OFFENSE
OLD MAN.

THAT'S NOT
NICE. THE
ENTER PRIZE
IS STILL A
WONDER
SHIP.

IT'S A
WONDER
IT RUNS
AT ALL!
HEE-HEE-
HEE-HO!

IT'S SO OLD
IT HAS CANDLES
IN THE HEADLIGHTS!
HEE-HEE-HEE-HO.

THE LAST TIME I
SAW A SHIP LIKE
THAT IT WAS IN THE
SMITHSONIAN
INSTITUTION.
GIGGLE-SNIKER



OKAY, WISE
GUN, YOU
ASKED FOR
IT... WANTA
HAVE A
RACE?

ARE YOU
KIDDING?
I DON'T
THINK THE
ENTER
PRIZE CAN
GO FASTER
THAN A TURTLE
DOWN HILL.

DID COLUMBUS
USE THE ENTER
PRIZE ON HIS
VOYAGE!
CHUCKLE-CHUCKLE

IT LOOKS LIKE
IT'S IN FIRST
CRASH CONDITION!
SHORT-YOICK

**STOP IT!
DON'T MAKE
FUN OF MY
SUPER-SHIP!!**



RELAX, CAPTAIN
JERK! THE MOON
FACE ALFALFA
WILL RACE YOU...
FROM HERE TO
WHERE??

FROM HERE TO
MARS!
MARS HERE
WE COME!!

MARS?
DO WE
HAVE A
MAP?

I'LL GET
ONE IN A
GAS
STATION!

GOOD BYE, CAPTAIN
JERK. MAY THE BEST
SHIP WIN! TITTER-
SMIRK-GUFFAW-CACKLE.

SO LONG. BUT
REMEMBER -
"HE WHO LAUGHS
LAST NEVER WILL
GATHER NO MOSS"
OR SOMETHING
LIKE THAT.



15 MINUTES AND 59 SECONDS LATER, THE RACE IS ON!

THEY'RE ABOUT 6 MILES AHEAD OF US, CAPTAIN JERK!

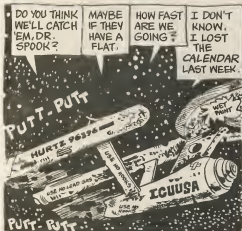
NOTHING TO WORRY ABOUT, MEN. THE MOON FACE WILL RUN INTO RUSH HOUR TRAFFIC SOON.

LOOK AT US GO! MUST BE THAT LOW LEAD GAS WE USE!

HOW FAST ARE WE MOVING, CAPTAIN JUAN?

2,000 MILES PER MINUTE, BUT WE HAVE A HEADWIND.

POOR CAPTAIN JERK! HE'S BACK SO FAR AND THE RACE IS ALMOST OVER.

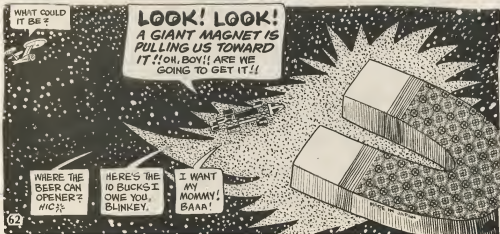


INSIDE THE ENTER PRIZE...

HOW MUCH DID YOU BET ON THIS RACE, CAPTAIN JERK?

A WEEKS PAY... 27,000 BUCKS!

WHAT'S THAT?



A MIGHTY MAGNET FROM THE PLANET BAZOOM HAS THE MOON FACE ALFALFA IN ITS GRASP! GOSH - O'ROONEY!!

REVERSE ALL ENGINES! ALSO SAY YOUR PRAYERS REAL FAST!

THE MAGNET IS NOW LOWERING ITSELF TOWARD THE SURFACE.

WHO EVER IS DOING IT HAS A LOT OF PULL!
(HIC)

WHEEEEE!! WE'RE OUT OF THE PLANETS FORCE FIELD! WHAT'S GOING TO HAPPEN TO THE MOON FACE CREW? I WOULDN'T WANT TO BE IN THEIR SHOES!

DONT WORRY!
WE'LL SEND 'EM C.A.R.E. PACKAGES.

I HEAR THE PEOPLE OF BAZOOM ARE VERY NASTY - THEY DON'T EVEN HAVE A MOTHER'S DAY.

2 MINUTES AND 39 SECONDS LATER ON THE PLANET BAZOOM, THE CREW HAS BEEN CAPTURED BY A GROUP OF PUG-UGLY LOOKING CITIZENS...

GET MOVING!
WE'RE TAKING YOU TO THE ROYAL CAVE!
HUT-TWO-NINE.
HUT-TWO...

THAT'S RIGHT.
OUR LEADER, COUNT MEOUT WILL BE HAPPY TO SEE YOU ALL!

THEY LOOK LIKE PROFESSIONAL-BLIND DATES!
UNHH.

I'VE SEEN BETTER LOOKING PANS UNDER A LEAKY SINK.



52 SECONDS LATER INSIDE THE ROYAL CAVE...

I, COUNT MEOUT, LEADER OF ALL OF BAZOOM. EXCEPT FOR A SECTION OVER BY THE BEACH... J. PAUT GETTY OWNES IT.

HELLO, SIR, WE'RE FROM THE PLANET EARTH... HAVE YOU TRIED CLEARASIL?

IT'LL CLEAR UP YOUR PIMPLES REAL FAST.

AND STAY AWAY FROM SWEETS. YOUR FACE LOOKS LIKE AN ANT HILL!

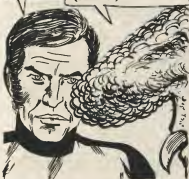
OWWEEE!
ARE THEY IN FOR BIG TROUBLE NOW!

TOSS 'EM ALL IN THE JUDGE CRATER. DEATH TO THE SWINE! NOBODY MAKES FUN OF ME!!



WHAT IS THE JUDGE CRATER?

A HOLE IN THE GROUND 75 FEET WIDE AND 6 MILES STRAIGHT DOWN. HAVE A NICE TRIP!
(GIGGLE)



WE NOW FIND OUR CHEERFUL CREW HEADING FOR THEIR APPOINTMENT WITH DEATH. A SMILE ON THEIR LIPS AND HEARTBURN IN THEIR HEARTS...

(BELCH)
I KNEW I SHOULDN'T HAVE HAD THAT CHOPPED LIVER PILL FOR LUNCH.
(BURP-OW)

HOW CAN YOU BE SO CARE-FREE WHEN OUR LIVES WILL BE SNUFFED OUT IN A SHORT TIME?

HE'S EITHER VERY BRAVE OR VERY STUPID.

I'D GUESS STUPID! IT TOOK HIM 50 MINUTES ONCE TO TIE HIS SHOES!

HURRY UP! IT'S ALMOST TIME FOR OUR COFFEE BREAKS!



HERE WE ARE GANG, THE JUDGE CRATER! SMOKE IF YOU GOT 'EM.

YOU'RE GOING TO THROW US INTO THAT!

YES, AND THAT'S THE WAY THE BODY BOUNCES!



WHAT ARE WE GOING TO DO COMMANDER JUAN? I'M TOO YOUNG TO DIE... TOO YOUNG!!

HAVE NO FEAR, ELLEN. I HAVE A PLAN... Pssst! HERE TAKE THESE....

DID YOU HEAR THAT? "TOO YOUNG TO DIE," MY FOOT.

SHE'LL NEVER SEE 30 AGAIN.



IN YOU GO! MY, YOU'VE PUT ON WEIGHT!

GOTTA STAY AWAY FROM THOSE CHOPPED LIVER PILLS (BELCH)!

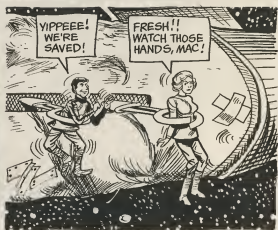
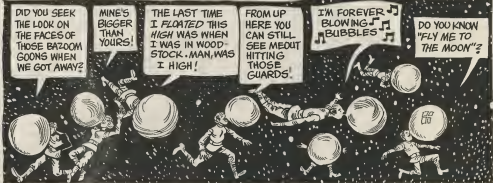


OKAY, ELLEN, YOU CAN NOW BLOW UP YOUR GOODYEAR BUBBLE GUM... THAT'S THE WAY!

WHEEEEEEE!! IT REALLY MAKES A BIG BUBBLE!

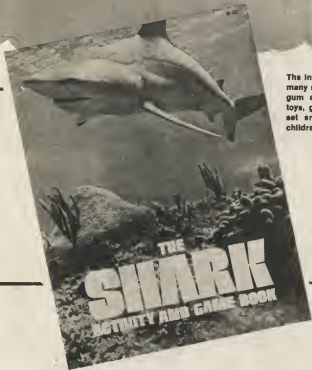


3 MINUTES AND 27 SECONDS LATER, THE HAPPY CREW OF THE MOON FACE ALFALFA IS FLOATING SAFELY OUT INTO SPACE THANKS TO THE QUICK THINKING OF COMMANDER JUAN AND THE AMERICAN KNOW-HOW OF GOODYEAR BUBBLE GUM...



SHARK FEVER:

THE WORLD IS EN-JAW-ING JAWS



The interest has spread into many areas such as bubble-gum cards, dolls, posters, toys, games and this Grosset and Dunlap published children's activity book.

The film *Jaws* will be called "Les Dents de la Mer" in France, but even the romantic French language can't hide the horror of the film.

The 18-year-old son of *McCall's* magazine movie critic Lynn Minton had a reaction to the film which may show why it is not for the very young or fearful. His reaction is to the gory scenes and certainly not to the analogies and deeper meanings. He recalls the film: "A girl is dragged under the water as we hear her muffled cries — there is a shot of her hand later washed up on the beach, a dog 'disappears' while swimming; we see a severed hand and leg fall

to the ocean bed; a man's eyeless face appears underwater after an attack; and oh, yes, a man is eaten alive — we see blood and teeth meshed together flying out of the shark's mouth." (*McCall's*, July, 1975)

When *Cosmopolitan* magazine featured the entire novel *Jaws* in one of its issues, the book was announced the month before as "an entirely new kind of horror story." And, a warning was given to readers: "If you're in any way timid, fearful, subject to nightmares or susceptible to nervousness and anxiety, perhaps you should skip this horrifying (but fascinating!) story." This certainly sounds like some

publicity copy for a typical horror film which too often turns out to be about as terrifying as a deodorant commercial on television. In this case, however, the warning is sincere and applies to the film with even greater reason.

The reaction in a small East Coast beach resort community to a relentless man-eating Great White Shark, is similar to the reaction around the world to the film *Jaws*. The screen version of Peter Benchley's novel has caused a fever, not only of shark sightings along the beaches, but of books on sharks, articles on sharks, comedy routines, and a wave of other spin-offs. following

By Don Wigal

the wake of *Jaws*' success.

Besides looking at a few of the more significant reactions to *Jaws*, it is also interesting to look back at some of the earlier efforts to reveal the shark as a true monster in films.

The subject of sharks is not new to films, of course. There was the 1956 feature *The Shark-fighters* with Victor Mature and Karen Steele. It was a too-technical probe into a story about a repellent, which when dissolved in water would keep sharks from attacking.

Peter Gimble studied sharks carefully before and during the filming of his 1971 documentary *Blue Water, White Death*. He remarked that the shark is "the greatest eating machine in the world." In an interview with *The New York Post* he added that the shark will eat anything. "It's not selective, has no pride of opinion, none of those emotions that get mammals into trouble." (May 15, 1971) Yet, his film was not a horror film. *Jaws* took this knowledge of sharks and presented its ultimate application: sharks are monstrous killers.

Blue Water, White Death showed sharks gorging themselves on newly caught whales, and that was gory enough. *Jaws* goes several steps beyond with the impression that humans are being devoured by the great monsters.

Commenting on the film documentary *Blue Water, White Death*, Vincent Canby reflected on the awe we have of sharks: "Sharks are often observed but, until comparatively recently, little known, the subject of all sorts of old-wives tales, a symbol for everything from shyness to every man's fate worse than death, terrifying, disinterested power, an Old Testament tribulation, as well as a

force of extraordinary grace, beauty and serenity." (*The New York Times*, May 12, 1971)

Samuel Fuller's 1970 film *Shark* dealt with recovering gold from the shark-infested waters of the Red Sea. In this film the sharks never fail to attack, which does not seem true to their real nature. In *Jaws*, obvious insight into the documented nature of the animal is in evidence. Sharks do not always attack, usually "bump" before attacking, and are vicious when they do.

Sharks in *The Dove* (1975) played a minor role but mercifully added some excitement to an otherwise boring travelogue. As Nora Sayre commented in her *New York Times* review, "You're glad when (the young sailor's) cat gets killed or grateful when a shark appears in the ocean . . . you yearn for a catastrophe." There is no such yearning in *Jaws* because when you least expect it, terror strikes; catastrophe is the very spirit of the film.

It is not the subject of sharks which makes *Jaws* a success. It is the way the sharks are presented. There were three shark models made by a retired Walt Disney technician for the film. The main model ("Bruce") weighed 12 tons and matches the real thing down to each pointed tooth. *The Jaws Log* (mentioned below in more detail) has details about "Bruce" including a scale drawing.

Since sharks cannot walk onto shore and attack man, man must go to the shark — or there will be no story. Therefore, the mayor of the town in *Jaws* not only keeps the beaches open, but encourages everybody to go swimming. The illogic of this is probed by Molly Haskell in her *Village Voice* review. But, it is no more logical for moviegoers

to flock to see the film, knowing full well they are going to be jolted out of their seats, even more than they were during *The Exorcist*. Monster film lovers know that it is the anticipation of surprise that is most fun, not the actual scream of terror. Otherwise, our thrillers could be ten second film loops of the actual bite by the vampire, the unmasking of the opera's phantom, or the metamorphosis of the werewolf. The suspense is the heart of the matter: the long walk up the spooky stairs, the slow crawl of the snake towards its victim, or the impending storm. *Jaws* knows this and much of the novel/film is spent in anticipation of the horrible possibilities.

Peter Benchley not only wrote *Jaws*, co-scripted the film, and was involved in many aspects of its promotion, but he also acts in the film as an interviewer, not an unfamiliar part for him, since he was actually a TV commentator in New York. He is a third generation writer, grandson of humorist Robert Benchley and son of author Nathaniel Benchley (author of a recent biography on George Raft).

Jaws has certainly propelled Peter Benchley into popularity. He wrote of his personal encounter with sharks in *Sports Illustrated* (May 1975) but *Jaws* is not mentioned. Also, in an approach which is super-cool even for them, *The New York Times Magazine* described Benchley simply as "novelist, who has been swimming the ocean since the age of 5." This understatement captioned his article on safety precautions while swimming. Again, *Jaws* is not mentioned. But, a significant paragraph is all the more so in view of the author's experience:

"There are dangerous marine



The mechanical shark that is the star of *Jaws* has its own book titled "*The Jaws Log*" by Carl Gottlieb. It is a day-by-day account of the filming of this Universal picture. *Cosmopolitan* magazine called *Jaws* "the scariest story since *Dracula*".

animals in every ocean in the world, and the Eastern seaboard of the United States is no exception. But fearing them to the extent that one refuses to swim is hardly rational. Statistically, the chances of being attacked by a shark are about as great as being struck by lightning, and much lower than the odds on being murdered in Fun City."

Obviously Benchley did not also write the alarmist brochure which was issued at the first screenings of *Jaws*. This collection of out-of-context quotations entitled "Facts about Sharks" made every effort to point out the gory realities recorded in

specific shark attack cases, including lengthy quotes from Joy Williams' article "The Bad News About Sharks" (*Esquire*, June 1974), and David Kenyon Webster's book *Myth and Man-eater* (W. W. Norton, 1963).

The editor of Peter Benchley's novel, Thomas Congdon, definitely disagrees with those who claimed that *Jaws* was written by a committee. Routine criticisms of the manuscript were made but every word in the book is Benchley's, assures his editor. However, the film script was co-authored by Benchley and Carl Gottlieb.

Gottlieb's diary of the back-

ground and filming of *Jaws* is reported faithfully in his intriguing *The Jaws Log*, a best-selling Dell paperback.

The Jaws Log presents the technical problems involved in making the film, the gossip, the intrigue, the history of the filming. Not really since Lillian Ross' book *Picture* has there been a more insightful account of a film's evolution. Ross, however, talked about a failure — the film *The Red Badge of Courage*.

In his log Gottlieb lets us peek into the mysterious world of publishing as well as filmmaking. He recounts how *Jaws*



Joseph Bottoms tries to save his cat from an attacking shark in the 1975 film "The Dove". Batora Jaws the terror of sharks was captured more on the faces of the victim's than on the face of the shark.

began in June of 1971 with a four-page outline of the proposed novel, submitted to Doubleday publishers. The editors liked it. They asked Benchley to write four chapters in about four weeks for which they paid \$1,000. They liked the chapters and after much work, the novel was finished by January 1973. Benchley received a total by then of only \$7,500 for his year of work. But, of course, when Bantam paperbacks later paid over a half million dollars for the paperback rights, then book clubs offered their deals, and, finally, the movie rights were arranged, Benchley's year of work and lifetime of preparation paid off handsomely. Benchley is an experienced diver and writes about the sea with real sensitivity and skill.

He brought all these talents to *Jaws*.

The Jaws Log is a day by day account of the filming of *Jaws*. It is an insider's view of the personalities seriously at work on a very expensive and nearly overwhelming project. It is filled with candid shots of the stars (Roy Scheider, Robert Shaw, Richard Dreyfuss, and Murray Hamilton) and an embarrassing number of shots of the author himself, who played in the film as well as co-scripted.

Another view of the filming of *Jaws* is given in an illustrated local account called *On Location... On Martha's Vineyard* by Edith Blake (Ballantine paperback).

The 50 pictures in the larger Dell book are mostly from and about the film itself, whereas

the 75 pictures in the Edith Blake book are truly candid and give fascinating background on the people, area and behind-the-scenes scene. Few books could contrast each other more, yet be so complementary: *The Jaws Log* is a professionally written insider's view of the cause and extensive treatment of *Jaws* from book outline to film promotion; *On Location* is a folksy view from outside the industry of the effect and intensive influence of the making of the film on a small town. Both stories are fascinating. Could we look forward to a film about the making of these books? Then, of course, a book about that film, etc., etc.

Besides *The Jaws Log*, and *On Location*, the best commentary on the film and the accompanying phenomenon was in *Time* magazine (July 21, 1975). The most insightful review may be that of Molly Haskell in *The Village Voice* (June 23, 1975). But, for *Monster Magazine* readers it is Tom Allen's article in that same issue of *The Voice* on Steven Spielberg, director of *Jaws*, which is most interesting.

Allen refers to *Jaws* as "the new King Kong"! As "the sea-going Exorcist"! This, of course, makes director Spielberg a hot property, especially for horror movie fans.

Spielberg is not yet thirty and has only recently gained notice in the basic film reference books, slipping into the addenda of the fourth edition of Halliwell's *The Filmgoer's Companion*, for example. His novitiate in filmmaking was via short films and TV, with a short called *Ambly* in 1969 and a segment of a Rod Serling pilot called *Night Gallery*. The latter was his first directorial credit, and featured Joan Crawford as a

wealthy, but blind recipient of a cornea transplant enabling her 12 short hours of sight. Spielberg already displayed here his ability to handle a horrifying theme. As Tom Allen astutely points out: "In *Night Gallery*, Spielberg unveils the adventurous, eclectic visual style that will flourish later in *Jaws*, including disorienting jump cuts, a montage scene of Joan Crawford unbandaging her eyes in a manner that is reminiscent of Eisenstein's cream separator in *The General Line*, and a finale of abstract by symbolic crashing glass that's assembled along the lines of one of Slavko Vorkapitch's ripest passages in the early 30's.

After *Night Gallery*, Spielberg worked on other TV episodes in

Owen Marshall, Marcus Welby and the initial *Columbo* show. In an episode of *The Name of the Game* entitled "L.A. 2017" Spielberg employs sci-fi approaches to a futuristic story.

In 1971 Spielberg directed *Duel* which was expanded from its American TV approach to an award-winning version for European movie houses. The following year he did *Something Evil* which anticipated the subject later to be treated in *The Exorcist* with its story of children possessed by evil powers. *Something Evil* certainly showed Spielberg's mastery of the horror genre, which he attributes partly to being inspired by Robert Wise's great British thriller, *The Haunting* (1963).

Tom Allen observes that "with

Something Evil and *Jaws* Spielberg now ranks alongside William Friedkin as one of the foremost commercial practitioners of an eclectic visual style that connects with modern audiences and that is a gritty, punchy equivalent of best-seller prose."

Rarely has a film influenced human behavior more. All along the East Coast during the summer of 1975 lifeguards were besieged with reports of sharks off shore. As the *New York Times* reported, "often anything remotely resembling a shark is identified as one." (July 11, 1975) While actually there has been no increase in attacks by the animals.

After the success of the book *Jaws*, publishers jumped on the

"Just what I always wanted—a 5000 pound lox."



shark bandwagon, of course, and came out with books such as Theo W. Brown's scholarly *Sharks: the Silent Savages* (Little, Brown). The magazine *Sports Afield* featured a special issue on sharks, including an account by *Jaws* author Benchley about his actual face-to-face encounter with the Great White Shark (May, 1975). Editorial cartoonists took off in every direction with the shark representing communism, energy crisis, motorcars and other problems attacking man. Universal pictures capitalized on the cartoonists' ingenuity and brought out a full-page newspaper ad composed entirely of reproductions of these political cartoons under the caption "Everybody's enJawing *Jaws*." And, of course, the T-shirt makers had a field day presenting the open jaws of the great shark about to strike. The same fearful close-up appeared on a rare non-human cover of *Time* magazine, featuring a six-page story on the film.

The original motion picture soundtrack album of *Jaws*, issued on MCA, will probably be the most popular of horror film scores. The "Main Theme" is in the tradition of Robert Russell Bennett's score for the TV series and film *Victory at Sea*. Unable to resist the puns proliferating the reviews of *Jaws*, Mike Jahn in his *Cue* magazine review says that composer and conductor John Williams has "really given us something to chew on." (July 21, 1975). Rarely has a score of a non-musical film had such substance, a model for future horror films.

It is significant that the logo for the novel gradually changed as the film caught on. Oscar Dystel, the president of Bantam Books, approved the design of

the paperback's cover theme. The picture of the nude girl swimming innocently just above a hungry shark helped promote the book and made *Jaws* familiar even to those who had not read the book. This was preparation for the film campaign. But, as the film caught on, the top part of the logo dropped and the usual logo for the film was only the ominous head of the attacking shark. The spotlight swings to the monster, away from the human element; the viewer becomes the prey. T-shirts, bumper stickers and even underwear displayed the ugly figure. It may be the most famous horror logo since King Kong or Frankenstein's monster.

The *Jaws* craze brought about the reprinting of H. David Baldrige's *Shark Attack*, a Berkley Medallion paperback. The book can put to rest the many arguments concerning the frequency of shark attack. A summary of the book is the listing near the end of the book of 1,165 shark attacks for which data were coded and analyzed by the United States Navy with cooperation of the Smithsonian Institution. The "International Shark Attack File" lists 8 attacks for the New York area. It is difficult to figure out from the book the time span covered by the file, but it dates back at least to the early part of the century. The author presents about 200 case studies in varying detail. He also treats the various kinds of sharks.

There are 250 types of sharks in the world, but only ten have appeared along the Northeastern coast of the United States. The most common is the Sandbar and about the most rare is the Great White Shark (*Carcharodon carcharias*), the star of *Jaws*. However, no less

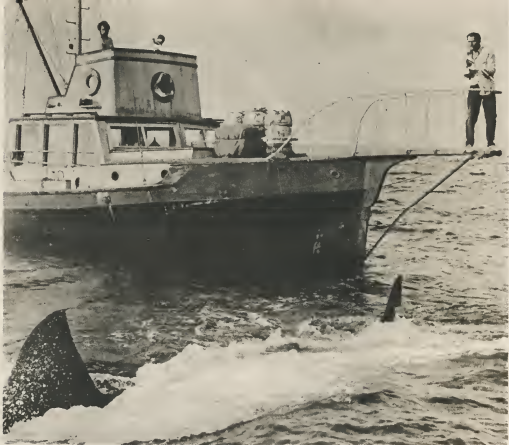
an authority than Edwin Link, inventor of the trainer for blind flying and designer of underwater exploration equipment, is convinced that sharks are not as dangerous as they are reported to be. In 25 years of working in the oceans he has studied many sharks and comments that he never saw one attack a person. (His comments are in *Time* magazine, July 14, 1975, page 6.)

The New York State Ocean Sciences Laboratory at Montauk issued a bulletin assuring visitors that there have been only three known shark attacks on people in the Long Island region during the last 50 years. A report in the *New York Times* (July 16, 1975) said that the crowds of swimmers were as big as ever along the coasts of Florida, Texas and Southern California and the beaches of Cape Cod, Long Island and New Jersey. However, there was lots more talk of sharks. One skin-diver off Miami Beach summed it up by saying she and her friends are avoiding the movie rather than the water.

The producers of *Jaws* delayed its release until the beginning of the 1975 swimming season. As Richard Zanuck commented: "There is no way that a bather who has seen or heard of the movie won't think of a great white shark when he puts his toe in the ocean."

Psychiatrists agree that the shark is the embodiment of all the monsters we fear and which fill our nightmares. Seven top psychiatrists agreed on this fact in relation to the film *Jaws* in *National Enquirer* (July 29, 1975).

Jaws gives the moviegoer the freak feeling of triumphing over fear. "Watching this movie," observed Dr. Harvey Mazer of Brandeis University, "we know



This man looks for a shark that made an off-color remark about his wife.

we must control our fear. We must beat the monster. And when we leave the theater, we feel wonderfully relieved. We have faced up to the worst of our fears, the unknown. And we have conquered it."

In a letter to the editor of *Time* magazine (July 14, 1975), well known psychologist Dr. Joyce Brothers puts *Jaws* into the context of the recent flood of disaster films about earthquakes, fires, and sinking ships. She observed that we drain off some of our own fears when we watch others suffer on the screen. "The concern over food short-

ages, energy conservation, inflation and the possibility of being jobless all seem less threatening when compared with an earthquake that wipes out thousands or a shark that tears bodies to shreds."

As every *Monster Magazine* reader knows, SFantasy-horror films have been satisfying this need for years; horror films have been "the catharsis that relieves our fears and anxieties." But, why has *Jaws* been so uniquely successful? Dr. Brothers comments that "the shark fantasy hits where we are the most tender — our fear of dismember-

ment, the invasion of our bodies."

We must wonder if the classic popularity of the operating scenes from *Frankenstein* is partly explained by Dr. Brother's comments also when she adds that "It is bad enough when we must undergo a surgeon's knife; It is unbearable when it is a mindless frenzy (of a shark) that attacks our body integrity."

In his strangely brief (two-paragraph) review of *Jaws* in *The New York Times*, appended to a long review of *Rollerball*, Vincent Canby refers to the film as an "entertaining and even



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witty example of science-fiction." Entertaining without a doubt. And witty at times. But is it science-fiction?

Showing off his knowledge of theater, Vincent Canby referred to the gore in *Jaws* as "Grand Guignol stuff." (*Le Grand Guignol* was a small theater in Paris where short horror dramas were performed, usually in a sensational manner.) Well, *Jaws* is horrific, sensational and gory. In fact, gory is defined as "bloodstained" and rarely has a

film been moreso.

The film has been praised for many things, including its tasteful lack of spurious symbolism. Somehow such symbolism is tolerable in novels such as *Johnathan Livingston Seagull*, but are disastrous in their film adaptations, as the latter certainly discovered during its failure as art and as a box office hopeful.

But, there is symbolism in *The Jaws Log*. It is a different kind of extension of the shark

itself and its analogy. Every reader of the novel remembers the electric beginning which depicts the moments when the shark "sensed a change in the sea's rhythm." This theme is in the log, showing that the co-screenwriter and author of the log caught the subtleties of the novel. For example, when describing the reactions of the producers (Richard Zanuck and David Brown) to the successful novel *Jaws* Gottlieb makes this entry in his log:

A shark with a man-sized appetite.

"That's how the vibrations started, and Richard and David (the producers), like sensitive sharks, began to swim quietly and purposefully toward the source. Now sharks have been known to injure and kill themselves attacking boat propellers, which are also a source of vibrations, and Dick and Dave have been swimming around Hollywood too long to bust their snouts on something as fixed and unappetizing as the twin screws on a marine diesel somewhere, so they circled, and waited until the big splash. In this case, it was the paperback sale. This was a big enough vibration to warrant serious attention, and the game was on."

And they were right; *Jaws* certainly proved to be a fruitful source of vibrations. In fact, if success is judged at least partly by box office receipts, *Jaws* may turn out to be the most successful monster film ever. It passed \$7,000,000 in its first three days. Even *Towering Inferno*, which hit \$21,000,000 in 24 days in early 1975, didn't have such a fast start. In its first month *Jaws* grossed an unprecedented \$53,000,000. At this writing, it is on its way to outgross *The Godfather*, which holds the record of \$150,000,000.

Peter Benchley, who was given \$1,000 for his first four chapters, now stands a good chance of making \$10,000,000 on the film. As *Time* magazine put it, the people who worked on the film are now millionaires and they are "laughing their way to the nearest swimming pool."

Richard D. Zanuck, son of Darryl F. Zanuck, and David



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Brown were the producers of *Jaws*. Together they did *Butch Cassidy and the Sundance Kid* and *The Sting*, two box office successes, but neither as phenomenal as *Jaws*. Hardly a commentary misses the opportunity of comparing them to the shark. They are, for example, "experienced at sailing Hollywood's treacherous seas."

Zanuck's first film (at age 24) was *Compulsion*, which certainly positions him as understanding the horror genre. Under his

guidance while President of 20th Century Fox, the Academy Award winners produced were *The Sound of Music*, *Patton*, and *The French Connection*. But, also produced was *Planet of the Apes*, again showing his understanding of SFantasy-horror.

Zanuck and Brown are thinking of doing a sequel to their successful film *The Sting*. Brown also hints that there may just also be a "fin on the far horizon."

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make pop-up
toasters the way
they used to."



"Could be
heart-burn . . .
what did you
eat for lunch?"



"Get back in bed!
I tell you, your
waterbed doesn't
go in and out
with the tide."





**"Right, Doctor, I have these two
sharp pairs in my neck!"**

CONTINUED NEXT ISSUE

Part 3

By Ed Connor

HEROES AND HORRORS



Serial star Elmo Lincoln as Tarzan the Swinger.

No silent serial featured a hero with super-human strength or powers like the later "Superman" or "Captain Marvel." The silent serial hero tended to be a clean-cut, handsome young man of better than average build and intelligence, motivated in his fight against villainy by love of justice, family, country and the

heroine.

The nearest the silent serial got to a superhero was in a scientific detective like "Craig Kennedy," from the Arthur B. Reeves stories, who had all of the latest — as well as futuristic — equipment in his laboratory. There was seemingly no clue that couldn't be thoroughly ana-

lyzed in this lab and no experiment that couldn't be successfully performed (in one "Elaine" serial Kennedy even managed to bring the dead heroine back to life). Kennedy was played by Arnold Daly in the three Whartons' "Elaine" serials of '14-'15, by Herbert Rawlinson in the '19 Oliver Films' "Carter Case," and John T. Prince in the '26 Universal "Radio Detective." Herbert Rawlinson also played "Sanford Quest," another scientific criminologist in the '15 Universal "The Black Box" (among other gimmicks he carried a wireless telephone in his pocket). In the '27 "Blake of Scotland Yard" Hayden Stevenson played "Angus Blake," world famous criminologist and alumnus of Scotland Yard, called out of retirement to solve a baffling case.

However, it was standard procedure to sign up super-stars of the sports world as one-shots in serials. Thus James J. Corbett was signed to star in the '19 Universal "The Midnight Man" (18 chapters), Jack Dempsey in the '20 Pathe "Daredevil Jack" (15 ch.), and Gene Tunney in the '26 Pathe "Fighting Marine" (10 ch.). The script-writers saw to it that these heavyweight boxing champions had plenty of opportunity to display their proficiency in fistcuffs, but their talents and abilities unfortunately stopped there. Later, in talkies, football stars were

sought after as serial one-shots: Red Grange in the '31 Mascot "Galloping Ghost," Ernie Nevers in the '32 Universal "Lost Special," and "Slingin' Sammy" Baugh in the '41 Republic "King of the Texas Rangers."

Far outshining these sports gentlemen in serial suitability was Harry Houdini, greatest magician and escape artist of them all, who starred in the '19 Octagon Films' "The Master Mystery" (15 ch.). He played a secret government agent on the trail of "International Patents, Inc.," an underground villainous group bent on buying up new inventions, then keeping them off the market by storing them in a rock fortress colorfully called "the Graveyard of Genius." One such invention, a robot "Q the Automaton," seemingly went into action under its own power but in the last chapter proved to have a man inside, working the apparatus. The screenplay provided Houdini with at least one desperate situation each episode in which he had to work his way out of handcuffs, chains, every kind of restraining device, locked rooms, torture and death-dealing contrivances. In spite of his versatility Houdini did not project as a leading man and his serial also turned out to be a one-shot.

A year later real-life hypnotist J. Robert Pauline starred in the Supreme "The Mystery

Mind" (15 ch.), the screenplay of which dealt with hypnotism and psychic powers, but Pauline — like Houdini — failed to project as a romantic hero and made no more serials.

Some serial heroes were men who had been generously endowed by nature with physiques and strength far beyond the normal. Such a one was Joe Bonomo who starred in several silent serials, most notably the '25 Universal "Great Circus Mystery" (15 ch.), one of the best made and fondly remembered of all silent serials. Bonomo, quite logically, played the strong man of the circus and not only ripped telephone books down the middle as part of his act, but also made good use of his strength opposing villains and rescuing heroine Louise Lorraine from every kind of danger (chapter one ended with Miss Lorraine thrown in the path of a chariot in the climactic race around the big top; at the beginning of chapter two Bonomo rushed out to grab the horses by their bridles and bring them to a full stop). In another chapter when the circus is hit by a furious storm, Bonomo prevents the collapse of the main tent by holding the central pole in place.

Other silent serials in which Bonomo displayed his muscles were the '23 Universal "Eagle's Talons" (10 ch.), the '24 Universal "Iron Man" (15 ch.), the '25 Universal "Perils of the Wild" (10 ch.), the '27 Mascot "Golden Stallion" (10 ch.), and the '28 Syndicate Pictures' "Chinatown Mystery" (10 ch.).

Another leading man with an incredible build was Elmo Lincoln, the screen's first Tarzan, who had also played the "Mighty Man of Valor" in D. W. Griffith's masterpiece, "Intolerance." Lincoln showed off his massive chest in the '19 Universal "Elmo the Mighty" (18 ch.) and its sequel, the '20 Universal "Elmo the Fearless" (18 ch.), then essayed a dual role in the '20 Universal "The Flaming Disc" (18 ch.) before resuming his role as the ape-man in the '21 Great Western Producing Company's "Adventures of Tarzan" (15 ch.). After six years Lincoln appeared in his last serial, the '27 Rayart "King of the Jungle," the locale of which was certainly now familiar territory to him but in it he did not play Tarzan. Instead, other Tarzans were appearing on the scene — in both features and serials.

In 1920 National Film Corp. had released "Son of Tarzan" in 15 chapters. Tarzan, played by singer P. Dempsey Tabler, was a minor character in the screenplay which centered, logically, on the title character played by ill-fated

Hawaiian actor Kamuela C. Searle who did not outlive his role! In the final chapter, tied to a stake, Searle was to be rescued by Tantor the elephant who, pulling the stake up from the ground and making off with same, was supposed to lower it gently to the ground. Instead, the elephant slammed the stake so violently it broke in two and Searle received injuries from which he later died. A double had to be used for uncompleted sequences.

The last Tarzan of silent serials, Frank Merrill, a tremendously muscled former circus strong man, had won a "world's most perfect man" title in a physical culture contest. He still showed no disposition to show off his classic build but — as the most clothed Tarzan of them all — wore a head-band and a leopard skin that covered almost his entire body. Starring in the Universal '28 "Tarzan the Mighty" (15 ch.) and '29 "Tarzan the Tiger" (15 ch.) Merrill fought the machinations of villain Al Ferguson in both. But the second had an infuriating plot gimmick: Tarzan, hit on the head in ch. 3, suffered amnesia and couldn't tell his friends from his enemies until ch. 13 when a second blow to the head restored his memory but gave him a mere two chapters to straighten everything out.

In the earlier '27 Artclass "Perils of the Jungle" (10 ch.) Merrill played a non-Tarzan jungle hero and was still doing so in 1945 when the feature, "The White Gorilla," was largely made up of stock shots from this serial.

Unlike the above muscular gentlemen silent serial star Eddie Polo was short and wiry but as a stuntman/hero he had no equal as he appeared in ten serials from the '15 Universal "Broken Coin" (15 ch.) to the '22 Universal "Captain Kidd" (15 ch.). No one who saw the latter will ever forget the chapter ending when Polo drives his motorcycle up and off a rising draw-bridge. Such stunts were staples in all his serials.

Another stuntman/star — but less well remembered — is Charles Hutchinson who starred in 8 serials from '18 to '26, one of which — the '19 Allgood Pictures' "The Whirlwind" (15 ch.) — seemed written simply to show off his prowess with a motorcycle. Hutchinson proved such a success in the '21 Pathe "Hurricane Hutch" (15 ch.) and '22 Pathe "Go Get 'em Hutch" (15 ch.) that he tried his hand with a similar character in the '26 "Lightning Hutch" (10 ch.) but the producing company, Arrow, failed at this time and the serial — their last — got lost in the shuffle.

Tom Holding as "Stillface" in 1927 Pathé "The Masked Menace"—unfortunately he never made it... the crystal ball was made of wet cement and his fingers stuck to it.



Frank Merrill (with bare chest) in a scene from 1927 "Perils of the Jungle". It was used in a 1945 feature "The White Gorilla"—billed as "The Greatest Wild Animal Picture Ever Made"—this must have been before X-rated films were introduced.

A more prosaic but better remembered star, William Desmond, starred in no less than 11 silent serials, one of which somewhat anticipated "The Lone Ranger": the '24 Universal "Riddle Rider" (15 ch.). Desmond as a newspaper editor in a western oil town, unable to cope with local crime through the printed word, adopts a disguise (hat, cape, mustache and small beard) as he rides about avenging the wrongs wrought on the community by villainous oil barons and land grabbers. In the sequel, the '27

Universal "Return of the Riddle Rider" (10 ch.), Desmond fought a gang whose head was known only as a voice on a telephone.

Desmond's last two silent serials, the '28 Universal "Vanishing Rider" (10 ch.) and "Mystery Rider" (10 ch.) starred him — as the titles indicate — in roles similar to the "Riddle Rider," except that in the former fans got a double helping as he played twin brothers, secret service agents, after the "Butch Bradley" gang. In the latter he was menaced by a mysterious character called "The Claw."

Another fondly remembered hero of western serials, Art Acord, appeared in five big ones over a three year period, all in 18 episodes and released by Universal: the '20 "Moon Riders," the '21 "White Horseman," the '21 "Winners of the West," the '22 "In the Days of Buffalo Bill," and the '23 "Oregon Trail."

The best remembered hero of silent serials, Walter Miller (he starred in 15), was covered in the last article in this series, but a final word must be said for the one man who — more than any other — qualifies as "Mr. Silent Serial" himself: Francis Ford, who directed 7, co-directed 4, and acted in at least 11. He alternated as hero and villain and frequently played dual roles.

In fact, Mr. Ford is a good example of how — for film historians — it's sometimes difficult to tell the good guys from the bad without a score card, e.g., in the '16 Universal "Purple Mask" (16 ch.) Ford played a stoical American detective nicknamed "The Sphinx;" in the '28 Syndicate Pictures' "Chinatown Mystery" (10 ch.) he played the chief villain called — "The Sphinx."

The '27 Universal "Blake of Scotland Yard" (12 ch.) had as chief villain a mysterious character called "The Spider," a master of disguise. In two talking serials, the '38 Columbia "Spider's Web" (15 ch.) and '40 Columbia "Spider Returns" (15 ch.) the title character — another master of disguise — is the hero!

And what about birds of a feather? In the '23 Universal "Eagle's Talons" (15 ch.) and '32 Mascot "Shadow of the Eagle" (12 ch.) the "Eagle" is villainous, but in the '28 Pathe "Eagle of the Night" (10 ch.) and '35 Universal "Tallspin Tommy in the Great Air Mystery" (12 ch.) he's heroic!

It also comes as a surprise to discover that in the '19 Universal "Lion Man" (18 ch.) — with a circus rather than a jungle background — the title character, complete with grotesque lion's head — is on the side of the good!

Even more top heavy is the mysterious character wearing a gigantic tiger's head (with flashing eyes) in the '28 Pathe "Tiger's Shadow" (10 ch.) but because of his ambiguous actions one has to wait until the last chapter to see which side he's really on.

Equally encumbered, this time with wolves' heads, but wholly on the side of evil, are the villains in the '19 Pathe "Terror of the Range" (released in a mere 7 chapters!) and the '29 Pathe "Queen of the Northwoods" (10 ch.), the villain of the latter being appropriately called "Wolf Devil."

One might guess that the "Laughing Mask" in the '16 Pathe "Iron Claw" (20 ch.) is helping out the good guys, but what about the "Masked Stranger" in the '17 Pathe "Mystery of the Double Cross" (15 ch.) and especially the "Phantom Menace of Mad Mountain" in the '19 Universal "Elmo the Mighty"? The latter, a motorcyclist dressed in black, keeps showing up to rescue hero and/or heroine just in the nick of time.

The ultimate in mystery men is undoubtedly the '27 Pathe "Crimson Flash" (10 ch.) which has one for the good side ("Operative K-17") and one for the bad ("the Ghost").

After that — at least in silent serials — the masked men are nearly all bad. The title character in the '17 Universal "Gray Ghost" (16 ch.) is a master criminal, while the '19 SLK Serial Corp. "Fatal Fortune" (15 ch.) has a chief villain named "The Faceless Terror."

As reported in earlier articles in this series Pearl White combated "The Iron Claw," "The Clutching Hand," the "Hooded Terror" and the "Silent Menace," while Allene Ray and Walter Miller were menaced by "The Green Archer," "The Man Without a Face," "Redfield" (masked man in black commando outfit in the '26 "Snowed In") and the "Professor" (in the '28 "The Terrible People").

The names of animals and birds were especially popular for villains — whether masked or not. The "Frog" was the mysterious head of a criminal gang in both the '26 Goodwill "Officer 444" (10 ch.) and the '28 Pathe "Mark of the Frog" (10 ch.); the "Hawk" functioned as chief villain in the '20 Burston "The Hawk's Trail" (15 ch.) and the '27 Pathe "Hawk of the Hills" (10 ch.), while "Red Fox" was the villain of the '21 Warners "Miracles of the Jungle" (15 ch.).

One of the more interesting villains appeared in the '27 Pathe "Masked Menace" (10 ch.):

"Stillface," played by Tom Holding. His face was his mask since it had been partially blown away in World War I and the reconstruction by a plastic surgeon allowed of no smile or facial expression. Actor Holding had to keep his face as immobile as Hurd Hatfield in the later, '45 "Picture of Dorian Gray." "Stillface" had psychic powers and a magic crystal by which he could conjure up any vision he wished. He brought much unhappiness to a small village where he coveted a mill and the heroine (played by a very young Jean Arthur), and in the last chapter did not get his just desserts from hero Larry Kent but from his own idiot servant whose pet kitten he had strangled.

Perhaps the most suave of all silent serial villains was the title character in the '20 "Fantomas" (20 ch.), Fox's second and last serial. This distinguished thief — well known in French letters, features and serials — is a combination of "Raffles," "The Lone Wolf," "Arsene Lupin" and "Jimmy Valentine" — with perhaps a dash of the German arch-criminal "Dr. Mabuse" thrown in for good measure. Audiences tended to root for him instead of the hero.

It's strange to note that though silent serials had villains of every variety they had little in the way of actual monsters until one of the last — the '29 Mascot "King of the Kongo" (10 ch., also released in part-talkie version) — which had *two!* Set in the exotic temple of Angkor Wat in Cambodia, and a nearby settlement, the plot had Walter Miller seeking his missing brother and Jacqueline Logan her long lost father while two rival gangs sought out a buried treasure. At periodic intervals a gigantic gorilla appeared to menace every one — though in ch. 9 it turned out to be one of the villains in a gorilla suit. Also, once every chapter, a dinosaur (i.e., a "blown-up" iguana) was seen slowly descending the temple steps. Where he came from before, and where he disappeared to afterwards, was never explained but his weekly appearance was a guaranteed shock to players and audiences alike.

The serial had not only the two above monsters but also, as a member of the cast, Boris Karloff, who would soon be playing the "Frankenstein" monster and would go on to become one of the most famous exponents of horror the screen has ever known.

(TO BE CONTINUED NEXT ISSUE)

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with
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From the play by Fulton Oursler and Lowell Brentano
Directed by **WILLIAM CAMERON MENZIES** and **KENNETH MACKENNA**

NEW JERSEY

FORGOTTEN HORROR FILMS OF THE PAST

"THE SPIDER"

1931 Fox

Directed by William Cameron Menzies and Kenneth MacKenna
Continuity and dialogue by Barry Connors and Philip Klein
From the play by Fulton Oursler and Lowell Brentano
Cameraman: James Wong Howe
Associate Producer: William Siström
Assistant Director: R. L. Selander
Film Editor: Al DeGaetano

Sound: Albert Protzman
Art Director: Gordon Wiles
Costumes: Dolly Tree
Running time: 65 minutes
Released Sept. 1931

with
Edmund Lowe, Lois Moran, El Brendel, Howard Phillips, Earle Foxe, George E. Stone, Warren Hymer, Purnell Pratt, Jesse de Vorsa, John Arledge, William Pawley, Ruth Donnelly

The magician Chartrand the Great (Edmund Lowe) has a psychic assistant, Alexander (Howard Phillips), suffering from amnesia. Beverly Lane (Lois Moran) believes him to be her long lost brother and with an uncle (Earle Foxe) attends a performance of the magic show at the Tivoli theatre. The uncle refuses to let Alexander identify a locket proffered by Beverly and the two grapple in the aisle. The lights go out, a shot is heard, and the uncle is mortally wounded. Inspector Riley (Purnell Pratt) accuses Alexander of the crime. Beverly identifies him to Chartrand as her brother and the magician does all that he can to save him, even to

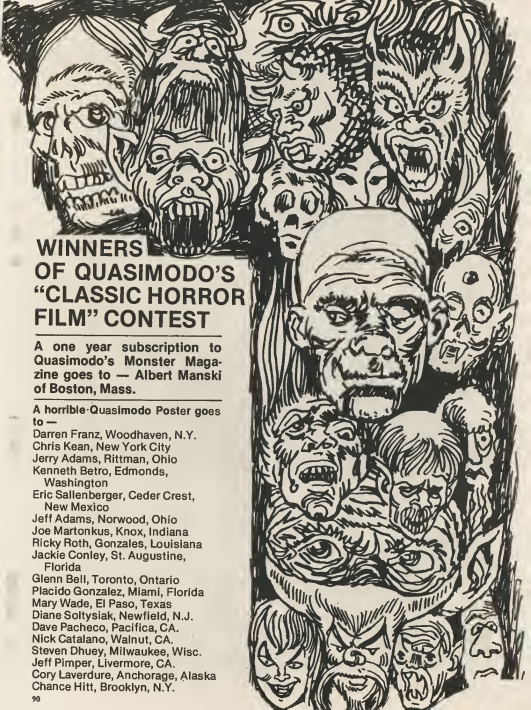
conducting an eerie seance in which he materializes spirits from the next world, to expose the real murderer (the film's title refers to a ring worn by the killer).

Advertising stressed "Chilling Thrills," "Weird Settings," "Eerie, Gripping Drama," and "Spider Dabbles in Lore of Occult."

The review in the Sept. 8th, 1931 edition of "Variety" complains of the poor comedy relief, the lack of a real romantic angle, and the "Keystone Kop" characterization of the Inspector. Also says, "Show-within-a-show murder mystery should strike fair business." And, "Big scare sequence is a seance staged by the magician to trap

the killer but ghastly enough to tickle most auditors' spines . . . In the ghost stunt the camera showed its superiority over the limited light stage in creating strong dramatic illusions. Picture is handsomely mounted."

Motion Picture Herald (Aug. 22nd, '31) has kinder words: "Fox has turned out a real mystery melodrama in this picture with the capable Edmund Lowe who does his stuff in thoroughly satisfactory fashion . . . For those millions who read mystery stories, go to seances and like hypnotism and mind reading there will be plenty of entertainment in this one."



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Placido Gonzalez, Miami, Florida

Mary Wade, El Paso, Texas

Diane Soltysiak, Newfield, N.J.

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Steven Dhuey, Milwaukee, Wisc.

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Chance Hitt, Brooklyn, N.Y.

VISIONS OF TOMORROW

Nuclear holocausts. Interplanetary voyages. Trips to the moon. These are all popular subjects for science fiction films. But are sci-fi movies really good barometers of what the future will be like? "Visions of Tomorrow" (Doubleday, \$4.95) by Edward Edelson tackles that question as well as detailing the entire history of science fiction films. Mr. Edelson, a science editor for the New York Daily News, spoke with Quasimodo recently on the subject of these futuristic films:



"Destination Moon" (1950), an early George Pal exploration into space brought litter to the moon.

another and then started it up, or if you slowed the camera or speeded the camera you could do various tricks. You could fool the eye. But most of the time he never really went further than that. What he was really interested in was tricks. He wasn't a very original man — he stole from Jules Verne. Aside from the fact that he discovered what can be done with the camera (which is not a trivial discovery), he was not a very important person. The fact that he never got beyond mere tricks with the camera means that he dropped from sight very soon as people assimilated all the tricks he did and went on further from that.

Quasi: Many science fiction films have been based on the writings of H.G. Wells and Jules Verne. What are some of the best that fall into this category?

E.E.: I think "War of the Worlds" and "20,000 Leagues Under the Sea" are good ones. The interesting thing to me about the Wells and Verne movies is that they really had been outmoded by the advances that had been made since they wrote them. So we have a very peculiar situation. What was science fiction when it was written — that is, an attempt to foresee the future — now is done as an attempt to look into the past. We have science fiction done as an antique. If you just show what Jules Verne pictured what the future would be, you would have a marvelous 19th century conception. You don't really know if it's science fiction or if it's antique trivia. It is a marvelous contradiction and, I think, a captivating one.

Quasi: What kinds of changes were made with the original writings of Wells and Verne to suit the filmmakers?

E.E.: Anything they could think of. Movies have never really held the written word to be very sacred. "Hamlet" has been given a happy ending. So has "Romeo and Juliet." The requirements of a novel are very different from the requirements of a movie, and I don't think you should demand the same things of a movie that you demand of a novel.

Quasi: H. G. Wells was brought in to do the screenplay for "Things to Come." How did it turn out?

Quasimodo: How did you happen to write the book?

Edward Edelson: I am a science writer and a movie fan. I like to watch old movies, I like to watch new movies. Therefore, I thought I would combine both my business and my pleasure by writing about movies.

Quasi: How do you distinguish between a science fiction film and a horror film?

E.E.: In some cases, such as "War of the Worlds," it's difficult. In most cases, it isn't. Most of the movies that can be confused are

"schlock" movies — that is, in which there is a standard situation in which "incredible monster is created by scientific blunder, brilliant young scientist at the very last minute thinks up method of conquering terrible monster." In that case, it is very easy to confuse a science fiction movie with a monster movie. In general, however, the good science fiction movies are those in which some realistic attempt is made to predict what is going to happen in the future. It's on the basis, not of titillating the public

but of really trying to inform the public. I think "2001" is one example of this. If you wanted to stretch just a little bit, "Clockwork Orange" is another example.

Quasi: George Melies made one of the first science fiction films, "A Trip to the Moon," in 1902. What can you tell us about him?

E.E.: I don't think his real interest was science fiction. Melies was the first man to discover the possibilities of the camera. More or less by accident he found that if you stop the camera and substitute one thing for



This is what happens "When Worlds Collide" (1951), a George Pal Oscar-winner for special effects. This also solved New York City's economic-money problem.

E.E.: It's an extremely interesting movie but ultimately a boring one. I have seen it twice and both times I could barely restrain myself from walking out on it. Wells was a genius in many ways, but he was a lousy movie scenario writer. The scenario he did was very talky, not very moving, and ultimately was very boring.

Quasi: Science fiction serials of the Thirties and Forties, though popular, were often short on logic. What do you think about them?

E.E.: Those were laughable. They were designed for very young people and are sort of the equivalent of "The Flintstones" today. They didn't make tremendous sense but were designed to give uncomplicated amusement to a large audience of young people — and did it very well. Most of it,

if you look at it with the logic of an adult, was absolute nonsense. But, even today, if you put before them an audience of seven or twelve year olds they would go through all the things that we went through. The mind of the child has not changed very much. From the viewpoint of the adult, they are trivial and nonsensical. From the viewpoint of the child, they are marvelous entertainment.

Quasi: Explain the different cycles the science fiction film went through in the Fifties and Sixties.

E.E.: There was a cycle of "end of the world" movies. There was a cycle of "the Russians are coming" movies. The most interesting thing about movie science fiction is how terrible it has been as a predictor of the future. One of the things that people always say about science fiction is that it really does offer a window into the future. Well, as far as movies go that's not true.

The world has not come to an end, the Russians have not invaded us. But the temper of the times in the Fifties indicated that we should be watching movies along those lines. People invented a fantasy that would satisfy that view. It just didn't work that way. You can view science fiction in two ways: you can view it as fiction or you can view it as science. As fiction it isn't bad. Some of it is good, some of it is mediocre, none of it is great. As science, it is all terrible! If you view the movies of science fiction as science, they are abysmally bad. They have absolutely no grasp of what science is all about or what technology is all about. As fiction, they are not bad at all because they use a little imagination and bend the rules of nature just a little bit. But science fiction should be taken as entertainment rather than as a serious enterprise.

Quasi: The Fifties and Sixties saw a great many films being done on space travel. "Destination Moon" was one of the first. Tell us about that.

E.E.: The interesting thing about "Destination Moon" is that I do remember seeing it in the theaters and I thought it was entirely realistic. In one respect it was marvelously good because it showed just how

much all of us underestimated the difficulty of traveling to the moon. If you remember the plot, "Destination Moon" showed how a group of private corporations could get together and finance a spacecraft to the moon. All the details of the picture were based on that. You get on the spacecraft and it lifted off and it landed on the moon. The same spacecraft lifted off and came back to Earth. Well, that's absolutely physically impossible unless you build something about the size of ten Empire State Buildings. What we didn't realize at the time was just how difficult space travel was. For example, in the film there was not the mention of a computer and yet space travel is impossible without a computer. In spite of everything, we really can't see very far into the future. The human mind is not a very good instrument for understanding the world.

Quasi: How do you rate Stanley Kubrick's "Dr. Strangelove" as a science fiction film?

E.E.: It is an absolutely marvelous movie. When it first appeared it was reviewed by Bosley Crowther of The New York Times. Crowther was a very good critic but an ab-

"Bettle for the Planet of the Apes" (1973) proved that if we keep it up, we may wind up having bananas for our leaders . . . oops, I think we already have.



If Neil Armstrong and Buzz Aldrin had ever seen "The First Men in the Moon" (1964) they would never have gone.

solute square one. What he said was, "I like the movie. I think it's a very funny movie and an entertaining one. What I cannot accept is the picture of all of our leaders as fools and knaves." As it turned out, Stanley Kubrick, with his sheer genius, had caught what none of us ordinary prosaic people understood — that all our leaders were fools and knaves. The real value of the movie, aside from the passing resemblance of Dr. Strangelove to Henry Kissinger (and, believe me, there is more than a passing resemblance) is the fact that all of our leaders are fools and knaves, and that if life on earth ever does come to an end as it does in "Dr. Strangelove" it's going to be because most of the people in charge of matters don't know what in the world they are doing. That, I think, is the one lasting contribution of "Dr. Strangelove." Nobody could believe it at the time because we assumed that those in charge knew what they were doing and were wise men. That movie assumed the opposite and it turned out to be right.

Quasi: Do you consider Kubrick's "2001: A Space Odyssey" the ultimate science fiction film?

E.E.: I have very mixed feelings about it. I think we might be able to understand it in ten years. Stanley Kubrick is a genius, and a genius is somebody who sees things that other people don't see. I understand about 90% of what he was trying to say in that movie. Maybe in ten or twenty years I will further understand it. As a movie, it is not particularly good. The plot doesn't do what it's supposed to do. We have had experiences where it has taken ten or twenty or fifty years for everybody else to catch up with a genius. I am waiting to see what I will think of "2001" in 1985.

Quasi: How do you explain the success of the "Planet of the Apes" series of films?

E.E.: I really don't know. The best answer is, suppose somebody said to you, "How do you explain the success of Mickey Mouse?" The success of "Planet of the Apes" is like



the success of Mickey Mouse. I don't think anybody has explained why Mickey Mouse is so successful, but he is. It struck a nerve, and so did "Planet of the Apes."

Quasi: Are science fiction films more popular today than they used to be?

E.E.: I don't think so. Science fiction has

never been a great enterprise. Compared to most of the things that are written, science fiction is trivial. You cannot compare any work of science fiction with the work done by Raymond Chandler, the detective story writer. The same thing is true with any science fiction film. If you have someone

like Stanley Kubrick come in, there is a genuine effort of a real artist — somebody with insight, somebody with more than just a passing knowledge to cope with some of the technological developments of our time. In that case, you have something worth considering. Most of the time, science fiction is



The ultimate science fiction film:
Stanley Kubrick's "2001: A Space Odyssey".

just on the level of the trivial. You throw in a few machines to gimmick up an ordinary plot. That's why I don't really think that most science fiction movies are worthy of deep consideration.

Quasi: Do you have any personal favorite science fiction film?

E.E.: Oh, about 85 of them. I live on two levels: I live on the intellectual level in which I despise all of this stuff, and I live on the real level in which I love it. I love to watch "Marooned" and "Forbidden Planet" and you just name it. It goes on and on. I would probably draw the line at "Red Planet Mars." My favorite? — "2001" is a heavy, heavy movie, but I'll watch it.

Quasi: Do you see science fiction films moving in any particular direction in the future?

E.E.: Not really. What I am impressed by most of all as I become acquainted with science fiction is, I repeat, how lousy a predictor it is of the future. It's about 89% wrong. That is, if you look hard you could find things now and then that predict the future, but most of the time they are absolutely dead wrong. And I think that science fiction will go on being dead wrong but you'll have the occasional odd good movie. Right now, the great theme is ecology — that is, the world is going to come to a pretty miserable end because all of us are going to be ecologically squeezed. I've seen these things come and go and I don't know what's next.

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